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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

Colley Cibber's comedy, She Would and She Would Not, was revived under very pleasant circumstances at Daly's Theatre on Tuesday night. Mr. Daly is taking advantage of the present opportunity to fulfil his promise of reproducing two or three of the old comedies in which his actors have hitherto met with signal success. Cibber's piece is only mildly humorous, but there are some clever lines in the dialogue and the scheme of the affair is quite ingenious. Miss Rehan played Hypolita, the disguised maiden with considerable archness, ease of manner, and intelligent appreciation of the words set down for her to speak. But the actress has not enough of the cavalier in her deportment; she lacks dash and vivacity, and she does not assume the swagger of the gallant she pretends to be. Otherwise Miss Rehan seemed perfectly at home with her plumes, sword and silk stockings. Her amusing display of cowardice when attacked by the real Don Philip occasioned hearty laughter. There are many admirable little points about the impersonation which were described when it was first presented to the public. Edith Kingdon acted Donna Rosara very nicely and looked as handsome as usual. Jean Gordon was pleasing as Flora, Hvpolita's confidante and waiting-woman. May Fielding introduced a castanet song effectively as Villetta. Messrs. Fisher, Lewis and Drew as Manuel, Trippanti and Philip, respectively, were at their best. Mr. Skinner played Octavio in a manly, earnest fashion. The minor characters were in the hands of such good actors as Messrs. Parkes, Gilbert and Bond. She Would and She Would Not will be played only until Saturday night, when a special revival of The Country Girl will take place, with Miss Rehan as Peggy. On this occasion Annie Hooper, a daughter of Mrs. Lucy Hooper, the Paris correspondent, will make her debut in a small part. The Country Girl is to remain but a short time on the bills, a comedy from the German having been put in rehearsal. This, it is expected, will run until the close of the regular season.

* * *

Robson and Crane opened to a well-filled holiday house at the Grand Opera House on Monday afternoon, and to very few vacant chairs in the evening. The hilarity of the comedians in Forbidden Fruit was preceded by Two Can Play at That Game, participated in by Charles S. Dickson, W. G. Beach and Sadie Bigelow, who rattled through the farce in a manner that evoked intense merriment. Mr. Dickson did some clever comedy work, and was the soul of the performance.

In Forbidden Fruit Mr. Crane, as usual, carries Mr. Robson on his shoulders—metaphorically. Mr. Crane's acting and Mr. Robson's muggery and squeak are familiar to the land. The first played Sergeant Buster with his usual unction, while the latter squeaked and lisped through Cato Dove to the intense delight of a major portion of the audience. Mlle. Zuli, of the Circus, was acted with charming abandon by Sadie Bigelow. Her acting reveals very evident signs of improvement. Flora May Henry was very interesting in the role of Mrs. Cato Dove. She is a pretty young woman, with a fine figure, and does very good work considering the short time that has elapsed since she was an Indianapolis debutante. The Mrs. Sergeant Buster of Mrs. Georgie Dickson lacked nothing in the positiveness that belongs to the character, albeit the lady is at present a semi-invalid. Charles Dickson had a small part—a German waiter—but he did it full justice. As Podd, an old clerk, J. K. Mortimer was excellent. As a London barmaid, Margaret Pierce was "away off" in Cockney dialect. Captain Derringer, in the hands of W. G. Beach, was conventional. W. R. Ogden's Railway Porter was rather overdone. Jean Tourbillon and Fred. Jenks, as the French and English waiter, respectively, were very natural. The stage settings were ordinary. Next week, My Partner.

* * *

John P. Smith's revival of Uncle Tom's Cabin on Monday evening over on Third avenue was a big popular success, despite the fact that popular successes are uncommon in the locality alluded to. Mrs. Stowe's story, in all its varied dramatic experiences, was never more entertainingly presented. Mrs. Howard gave her inimitable performance of Topsy; Mrs. Howard made an admirable St. Clair; Miss Fernandez scored a distinct hit as Eva, while Eleanor Morris as Eliza, Mary Gray as Miss Ophelia, William Davidge, Jr., as Marks and George Jordan as George Harris all lent strength to the cast. Mr. Smith himself appeared in the slave-mart scene as Skeggs, the auctioneer. He brought his well-known oratorical gifts into play with capital effect, and introduced some lively and taking gags. During this scene several talented specialists were introduced. Horace Weston thrummed his banjo; Jasper Grew did a hoe-cake reel, and the Magnolia Quartette sang sweetly. A band of jubilee singers gave several plantation melodies. The scenery was quite pretentious. Most of it looked to be new.

* * *

My Partner opened at the People's on Monday night to a fine house. Nothing further in commendation of Mr. Aldrich's manly impersonation of Joe Saunders can be said. It has outlived all the heroes of the mining-camp drama. E. S. Tarr holds his own with the various Major Britts that have preceded him. Dora Goldthwaite has been playing Mary Brandon for six seasons; what more could be said in praise? There is no sign of weariness in the work of the actress in the role of the weeping heroine. Mrs. Louisa Morse gave her usual quaint and amusing performance of Posie Pentland, the susceptible housekeeper. Luke Martin is as funny a Chinaman as his famous predecessor. The villain Scraggs was well played by E. A. White. The other parts were all in excellent hands. Mount Shasta, the scene of Act I., was well set. On Monday next the Redmund-Barry Midnight Marriage company, which makes a long jump from St. Joe, Mo., comes to fill in a week, and then returns immediately to the West.

* * *

The Sparks company have been playing in and around the city for some time past. Their final engagement was begun at the Fourteenth Street Theatre on Monday evening, when a good sized audience laughed hugely at the funny episodes liberally sprinkled over A Bunch of Keys. The songs were excellently selected and very well rendered. Charles Bowser and Eugene Canfield, Marietta Nash, Lina Merville and Elvie Seabrooke were very warmly received. These ladies and gentlemen form a clever quintette. Miss Nash's dance was encored six times.

Harrigan and Hart will establish themselves in this their new home next Monday. Until the scenery is prepared for the revival of The Major, McAllister's Legacy will remain their bill.

* * *

That disciple of G. W., Tony Pastor, offered a double-barrelled holiday bill to his patrons on Monday night. It was provided by the Pastor and Kernell troupes united. In the programme the Kernells, Mr. and Mrs. Harry Watson and Mr. Pastor figured prominently, backed up by an army of specialty people. The performance was greeted with delight by a big crowd.

* * *

Ixion is drawing good houses to the Comedy Theatre. It is one of the most attractive burlesque shows ever concocted. The girls are pretty and well formed—this last a very necessary attribute, considering the nature of the costumes; the scenery is a marvel when the small dimensions of the stage are considered; the music is selected for its brightness and sparkle, and the three comedians, Miss Harrison and Messrs. Brown and Lennox, are irresistibly funny. New gags are introduced nightly, and the frolic and fun never lags.

* * *

The 150th performance of the Private Secretary was very fittingly commemorated at the Madison Square Theatre last Friday evening by the distribution among the audience of a tasteful photographic souvenir. It comprised portraits of the principal characters and reproductions of the most humorous situations in the comedy. The piece now bids fair to turn its 200th representation—a remarkable run, truly, when the state of the season is taken into account.

* * *

Harrigan and Hart's term at the New Park Theatre ends on Saturday night. The six weeks run of McAllister's Legacy has been quite as profitable as was expected. Next week the Comique company will take up its abode at the Fourteenth Street Theatre.

* * *

A Prisoner for Life, at the Union Square Theatre, is drawing large houses, and the management are quite satisfied with the scale of popular prices recently adopted. They account for the improved attendance on the theory that they offer a one-dollar-and-fifty-cent performance for one dollar, the public always responding liberally to liberal enterprise in the managerial walks. A Prisoner for Life is to be kept on until the close of the regular season.

* * *

M. B. Curtis has two versions of Spot Cash. The first he tried at the Fifth Avenue Theatre on his opening night; the second was presented on Friday. It is decidedly better than its predecessor, containing a number of humorous incidents which do not appear in the latter. Mr. Curtis' business is larger than he had expected. It is no easy matter to draw phenomenal receipts with any attraction at this particularly unpropitious part of the season, so Mr. Curtis has reason to feel satisfied with the very big business he is doing. Sam'l of Posen, amid his present surroundings, is as welcome a visitor as was Sam'l when we first made his acquaintance. The good humor, shrewdness and self-assurance of the Hebrew drummer on his travels are illustrated by the star in a most amusing manner.

* * *

Thatcher, Primrose and West's Minstrels are packing Niblo's at every performance. No burnt-cork party that ever visited this city have made a more signal success. It may literally be said of them that their audiences are limited only by the capacity of the house. Next week—the third and last of their engagement—there is to be a change of bill. A number of new specialties will be introduced and the vocal portion of the programme varied.

* * *

Impulse has made a popular success at Wallack's, if we may judge from the large assemblages that nightly witness Mr. Stephenson's comedy-drama. The simple domestic story seems to excite profound interest, while the acting of Mr. Tearle and Miss Robe, and, in a lesser degree, that of the other members of the cast, arouses enthusiastic commendation. It seems probable that Impulse will enjoy a run of some weeks.

* * *

There is nothing new to be said of Adonis, but there are new points of interest or fun constantly grafted upon the pleasing jumble of music, mimicry and mirth. The Bijou is likely to suffer less from Lenten influences than any other house, since it has a popularity with the present bill of a nature quite separate and distinct from any other piece of amusement in town.

* * *

The matinee performances at the theatres on Washington's Birthday were well patronized. The houses at night were immense, in some stances.

The Musical Mirror.

Carl Milloecker is an imitator, and therefore his compositions merely suggest Strauss and Suppé, while totally lacking the snap and sparkle of those musical originators. This is particularly noticeable in Gasparone, brought out on Saturday night at the Standard Theatre before a large and fashionable gathering. There is a pretty jingle to some of the songs, and a sufficient regard to lively rhythm to tickle the popular ear; but having no spontaneity, the score fails at all times to stimulate more than passing interest. Moreover, there is too much music crowded into the three acts—the iteration of waltz movements become tedious. The dialogue, which is bright and frolicky in the German, is a very lame affair in English. It is devoid of wit, crammed full of silliness, and about as flat as anything Mr. Rosenfeld has produced in this line—which is saying a good deal. The versification is bad. Polysyllabic words are frequently used on single notes, and the lines require great dexterity on the part of the singers to splice with the music.

The argument of the piece is given as follows: Gasparone is the name of a notorious Sicilian brigand. A band of smugglers, headed by Massacio and Benozzo, taking advantage of the terror in which the robber is held by the unsuspecting inhabitants of their coast town, circulate the report that Gasparone is infesting their immediate neighborhood, and by thus keeping the coast guard and police employed in the search for the brigand, divert their attention from their own trade of smuggling. Signor Nasoni, the podesta, is at the head of those in pursuit of Gasparone. He is the guardian of the Countess Carlotta, whose estates have been in litigation. He conceals from her the fact that she has won her lawsuit until she has consented to become the wife of his son, a dude of the period named Sindulfo. The legal victory gained by Carlotta places her in possession of large sums of ready money which are locked up in a cabinet in her castle. Count Erminio, a knight-errant, who has become enamored of Carlotta, comes on the scene and overhears the smugglers' plot to deceive the people with a mythical Gasparone. He awes them into submission and resolves upon impersonating Gasparone for the ultimate purpose of forcing Carlotta from the clutches of her scheming guardian, Nasoni. By the aid of Benozzo, he effects the capture of Zenobia, the duenna of Carlotta, and first appears to Carlotta as her preserver in a pre-arranged attack upon her in the adjacent woods. He enters her castle at night and plunders the cabinet. Carlotta thus impoverished is no longer a desirable match for the greedy Nasoni. Erminio, who has succeeded in winning Carlotta's affections, restores the money, confesses his disguise and finally wins her hand, much to the dismay of the defeated Nasoni, who in the third act has been holding a legal examination to establish the identity of the robber, Gasparone.

The story is not by any means so clearly related as this, and the vaporings of the chief *dramatis personæ* left many in doubt as to the nature and purpose of the plot. A tarantella sung by Sora, wife of Benozzo, was the hit of the evening. A march song given to the latter, and a romanza by Erminio in the second act, were the only other numbers that commended themselves strongly to the listeners.

The honors among the company were borne off by Mae St. John and Alexander Klein. Miss St. John as Sora sang excellently and acted with an abundance of earnestness and intelligence. She is a pretty woman, moreover, and looks particularly well in her Sicilian peasant's dress. Mr. Klein as Benozzo was as lively as a cricket. This artist's conscientiousness in every matter furnishes an example which others in the cast might profitably imitate. His efforts never flag. Miss Seebold was not very successful as Carlotta. She sang well enough, but her awkwardness and apparent indifference to the fact that acting is a requirement of her rôle made her an uninteresting figure. This apathy was not the less pleasant because of Miss Seebold's very unintelligible pronunciation of our tongue. Hattie Neffien is a capital comedy old woman. She acted the duenna Zenobia humorously and the enthusiastic encore given the trio in the first act was due almost entirely to Miss Neffien's singing and dancing. Alice Vincent made a dainty waiting-woman to the Countess.

Richard Mansfield scored a dismal failure as the podesta, Vasoni. Nothing more depressing than this gentleman's attempts to be funny can be conceived. He is fussy, petulant and vain in everything he does, but in this character more than others. His catch-phrase, "My health requires it" was received with yawns and his gags (to him no doubt excruciatingly merry) were in bad taste, inasmuch as they presumed to hit off the defects of some other people engaged in the performance. But if it was apparent that Mr. Mansfield is unable to act, it was still more apparent that he is unable to sing. He has no voice to speak of. The lower notes are "faked;" the high notes are falsetto. A few more fiascos like this will perhaps bring people over to our belief that Mr. Mansfield is not such an awfully clever man, after all, but only the result of a couple of fortunate accidents. Mr. Fitzgerald, although somewhat more effeminate than the part called for, was good as Sindulfo. Harrie Hilliard made his professional debut in comic opera as Erminio. He sang very sweetly and expressively, and from a vocal point of view he may be accounted a desirable acquisition; for in light opera good tenors are rare as strawberries in mid-Winter. But Mr. Hilliard cannot act the least bit. His face is expressionless; his movements are awkward and constrained; his speech is "very New York," as one spectator put it. So commonplace, indeed, is Mr. Hilliard that he robbed some of the scenes in which, as the hero of the story, he participated, of their romance and dramatic purpose. This inability to convey anything was at times almost painful. Mr. Hilliard merely moved about like a wooden figure on castors. But he sang so much better than any of the hack tenors to whom we are accustomed that his *gaucheries*, while very pronounced, can be forgiven. John E. Nash and Charles Stanley had small parts, with which they could do nothing. The chorus was large and efficient. The dresses were picturesque and blended harmoniously as to colors. The scenery, painted by Joseph Clare, was very beautiful. The first and third sets, exterior Sicilian views, were both artistic and effective. Mr. Duff spared no pains or expense in giving Gasparone the best possible setting.

* * *

Patience was sung by the McCaull company at the Casino on Monday. Of all Gilbert and Sullivan's charming productions this ranks easily first. But whether on account of the death of the æsthetic craze and its attendant satires, or whether the opera has been given so much that people no longer care for it, cannot be said. Certain it is, however, that Gilbert's quips went for naught with the audience the other evening, while the music was productive, as usual, of keen pleasure.

Mr. Ryley gave his inimitable performance of the fleshly Bunthorne, and Digby Bell divided the honors pretty evenly as the idyllic Grosvenor. Mr. Dungan, with his fine, rich voice and animated acting, made the Colonel more than ordinarily prominent. A new tenor, George Roseman, showed off a sweet, pure and true voice as the Major.

Mary Beebe as Patience was pleasing. She sings very well and plays the part with delicacy and understanding. The principal of Irene Perry's Lady Angela was the diamonds she wore about her neck. Miss Perry is becoming somewhat self-conscious, so that her former charm of manner is no longer present. Rose Leighton and Ethel Clare, as Saphir and Ella, respectively, were all that could be wished. Laura Joyce-Bell seemed at home in her old part of Lady Jane, acting it with a genuine sense of humor. The dragoons wore smart uniforms and sang very vigorously indeed, while the twenty love-sick maidens were as limp and pretty as might be. The two sets were pretty, if not new.

* * *

The Martell Family, bicyclists; the Carons, the Tissots, in their living pictures; LeClair and Russell—these are a few of the attractions at Koster and Bial's, plus Jesse Williams' always enjoyable orchestral concert. Madame Vanoni is to appear on Sunday night in several chansons. On and after Monday she will play the title role in Pierette, an operetta adapted from the French by Robert Stoepel. The part is that of a *grisette*, and it is said to furnish the star with some catchy songs and abundant opportunities for comedy.

Actors' Ages.

A correspondent, writing from the South, inquires as to the age of one of our best known genteel comedians. He wished to decide a bet. The wager was that the gentleman was nearer seventy-five than sixty-five. Now, the actor's age is sixty-three, and the correspondent—who, by the way, won the bet—was so informed. But this inquiry furnishes a little food for comment. The general public has an exaggerated idea as to the ages of actors and actresses. Could the real ages of all the prominent actors and actresses be grouped in print, it would be a series of surprises to the reader. In by far the greater number of cases it would be found that reigning stage favorites are younger than the dear public sets them down to be.

An actor coming of a Thespian family—who has entered upon a stage career in extreme youth—is looked upon as being much older than he or she really is. The theatre-goer in his youth looks upon a fair stage-maiden in her teens. As he reaches middle age, and this maiden has developed into a leading woman or a star, he begins to speak by "authority" as to her age, and tells his circle that she is away up in the forties. The fact is, she is a year or two older or a year or two younger than himself. The same may be said of the actor who has had a "speaking part" and whose name has appeared on the bills since his sixteenth year. The boy in the audience has grown up with him.

We do not mean to convey the impression that all members of the profession are either youthful or middle-aged. In its ranks there are splendid specimens of old age—actors of both sexes who, in the fifties and sixties, preserve the juvenility of appearance, the grace of carriage and the quickness of movement of the thirties and forties. They have grown old beautifully. Yon actress who is so excruciationgly funny in delineating shoddy aristocracy, was a popular danseuse down in the 'forties. Yon Philadelphia Judge, who sits with such dignity upon the bench, has a score of times, since he donned the ermine, seen his mother play the Nurse in Romeo and Juliet.

In no profession are there so many well-preserved people than in that of the stage. There are notable instances of longevity in its ranks. The nature of the calling demands neatness of appearance and clearness of intellect. Those who cannot maintain these rapidly sink out of sight or drop to menial positions. Despite this era of "combinations," the greater number of actors manage to maintain a home. True, they are not "at home" as often as they could wish, but those near and dear to them are there.

After a seeming digression, we return to the text. The age of the actor is very deceptive, for reasons we have already referred to. There are not a few men and women in the profession who have reached the age known as "elderly," and yet who skip about the stage as fops, heroic youths, saucy maids and merry lasses. The art of the make-up aids in this—but only aids—for no make-up will avail against hesitancy of speech or faltering step. There must be a solid foundation of physical strength, mental activity and buoyancy of spirits. And in spite of the temptations of the calling, the average actor is well preserved, and his or her chances of reaching old age are as good as the best.

A Close Connection.

The other week Dan Sully's Corner Grocery company was in Nashville, Tenn. The next date was Evansville, Ind. A telegram was received from the advance agent that the connection could not be made in a single day, as he had started on the midday train and arrived there at a little after 10 P. M. Mr. Sully resolved to make the jump and ordered the town half-billed. Arriving at Henderson, on the Ohio shore, he resolved to hire a tugboat to complete the journey. Every male member of the company was impressed into service as a baggage-handler, and all hands and baggage were soon aboard the tug and steaming toward Evansville.

Nearing the end of the journey it was deemed expedient to dress for the stage to save time. When the boat touched the wharf the company were made up for their parts. At fifteen minutes of eight, covered with overcoats and water-proofs, the company were ushered on to the stage. There, in the wings, a substantial supper was spread. The local orchestra happened to be new, and local pride kept it at work longer than usual. During the first act the hungry company took turn about at the table during waits. Although a very close connection, the performance passed off without a hitch.

Mr. and Mrs. William Peak, progenitors of the once-famous Peak Family of Bell-Ringers, have been admitted to an almshouse in the interior of the State. Their straitened circumstances had from time to time been referred to in these columns. At last the aged couple were assisted in making a professional tour; but their fame was not of this generation, and the sad sequel is recorded in the first sentence of this paragraph. The Peaks have several grown-up and more or less well-to-do children. Why the parents should end their days in poverty is a mystery.

The Giddy Gusher.

From that good time when Sprites and Gnomes
Were chumming with us mortals,
When Fairyland's delicious Queens
Threw wide their pearly portals,
Bill Gilbert drew his quaint conceit
Of the Broken-Hearted Isle,
Where jilted maids, in wilted weeds,
The weary hours beguile.
Thus the stately spinster, Hilda Hill,
And the blancmange Vavir Russell,
Retired amid its greeneries
From a short, sharp earthly tussle,
In which the worthlessness of man
Was clearly demonstrated.
So they shook the world, and every one
To whom they were related.
With a twisted, toothless, one-eyed dwarf
As a sort of Major Domo,
They lived a weak and whining life—
A kind of human chromo.
This dwarf—though nubbly in the legs,
And bunged about the eyes—
Still bore within his gnarled trunk
A heart of noble size.
He longed to go a-mashing,
Despite his ugly mug,
So he sought some powerful medicine—
Some subtle, wondrous drug—
That should rid him of excrescences,
Make his swarthy hide grow clear,
Put in his eye, restore his teeth,
And turn him out a Dear.
But while he culled his simples
And stewed his potent herbs,
An unforeseen arrival
The peaceful vale disturbs.
The bold and swaggering Kelcey,
With a white sheet on his shoulders,
Comes prancing on from L. U. E.
To startle all beholders.

* * *

I need not say that all this time
The maidens fair and sad,
Having no men to spoon upon,
Just loved the things they had.
A bubbling spring was Hilda's beau,
While the drooping girl Vavir
Bestowed on a dial-crested post
Love tender and sincere.
We often see some festive pump
Engross a woman's heart,
And many a poor stem-winder
Of a good man gets the start.
But for girls to love a running brook
And cling to a clock in the sun,
It's only in Gilbert's reversible plays
These little things are done.
However, the sylvan scene was set
With a dial on O. P.,
And a trickling stream from a Croton pipe
Ran on through the trunk of a tree,
And Hilda leans on the plumber's friend,
While Vavir hugs her post;
And Thornton Mousta with Florian
Is like to give up the ghost,
For Kelcey Florian shows his Nibs
A yard of Macy's *berège*,
That makes the wearer invisible
To everyone on the stage.
The wretched dwarf at first turns green,
Then his swarthy skin grows pale
As he dreams of love's successes
Behind that sheltering veil.
He feels he possesses eloquence,
And the power to win and woo,
If only his hideous face and form
Could be kept from the maiden's view.
So he makes up his mind to dose the Prince,
Of the delectable veil make sure;
And thus equipped with a very thin piece
Start out on a starring tour.

* * *

But before he reaches his first-night stand
By the side of the brook that purls,
Friend Kelcey walks—discovers, of course,
The pain of love-sick girls.
Directly he does his invisible trick,
And being lost to view,
As wood and water, he plies his trade,
And makes violent love to the two.
Of course he succeeds. Every girl in the house
Was ready his sins to forgive;
And the venerable one of fifty vowed
He was "just too sweet to live."
This was very warm work, and Kelcey retired
For a little much-needed rest.
Then Mousta stole in and boned the veil
In which Florian lately dressed.
He courted the maid behind its folds
And Hilda Hill pledged her vows
To take the cuss, however he looked,
As her loved and lawful spouse.
Then Mousta unveils—one look is enough.
The eloquent tongue is forgot.
She catches on to his dreadful legs
And begins to bemoan her lot.

Vavir meanwhile has got in her lamps
On the Prince, without his veil,
And Kelcey has such a fatal effect,
She just lives to tell the tale.
Of an unrequited love she dies
After talking us most to death.
So half the audience thought her end
Was due to her want of breath.
Then Mousta relents—returns Hilda her pledge,
Concludes to accept his estate,
Join Butler and Talmage and old Ben Hill,
And enjoy an ugly man's fate.
Here Hilda and Kelcey fall over the corpse
With such joy as the case allows,
And the women applaud as the curtain falls
And Mousta comes out and bows.

* * *

It's a nice little cry-baby sort of a play,
And was done that the critics might see
How entirely unlike a country curate
A country curate could be.
How inaccurate they were to rate
Mr. Thornton as being a chronic curate
The piece has shown, and though sweet and plain,
I hope it will never be done again.

Here the machine seems to require hair oil, and so I drop into prose like an enemy, and say that Mr. Thornton's make-up was splendid and his conception—if man can have one—was good; but his physique weakened the performance. Jack Studley is the lad to play such a part. One of his double-barrelled growls would have frightened Vavir to death in the first act, and his pet bunnion would put to shame the noblest corn Thornton built on his legs.

* * *

I fully realized the excellence of Mr. Thornton on Tuesday afternoon a week ago. I was in Boston, incognita—there are Beantown Rangers after me with a gun there—just as there are New Yorkers laying for me with ten cents worth of dynamite in a brass thimble. Tuesday afternoon I went to the Elks' Benefit, in the Boston Theatre, and took slices of most everything in town, sandwiched by nice specialty acts. First off we had some of The Sorcerer, with the Sorcerer left out. Jack Ryley had a dreadful cold, so his pretty wife and Digby Bell and the young man who is engaged did songs. Then we had the first act of The Private Secretary, with Mr. Gillette as Mr. Thornton. A more lamentable imitation I never saw. He's like Cuticura Soap—no humor survives him. He's a long, lanky undertaker's sign. If it's funny to have short trousers and big shoes. and no cuffs and plastered hair, then he's a great comedian. But if it's unfunny to be conscious and buffoonish, unadaptable, to have Mr. Gillette trying to act, sticking through the part as far as his legs did through his trousers, then he's a hearse, and the sooner Mr. Senior hires him the better. They say Boston likes him. Boston just now is tickled to death with a dime museum that is shortly to be transferred to the Academy here. Boston likes East winds—and doughnuts—but the Gusher thinks she never saw a tougher act than the piece of Secretary done for the Elks. With his accustomed generosity and all his gorgeously equipped company, Henry Irving did an act of Louis XI. Then Miss Mather and Paulding played at the Balcony scene of Romeo and Juliet. There were four fellows from some minstrel company who sang well. There were girls who danced, and girls who played the cornet with bulging eves and much fiddle-strings in the neck. There was $4.200 in the house, and it was a big benefit. I could see it. and Nat Coodwin's uncle. Mr. Hinckly, told me so.

* * *

But I had a great time in Boston. The Gusher is no end friends with Charley Perkins. And if any one can be in Boston—he wanting 'em there—and not have a good time, then they must have broke a leg. His place on Tremont street is the resort of all the profession, and the new place he's fitting on the Brighton road will catch them all this Summer. Almost all the hotels and road-houses outside New York were put up for that special destiny, but Perkins has secured the Foster estate, and is turning it into the sort of house the Hawthorne used to be under his administration.

"It seems a sort of desecration to put gas into this venerable pile," said C. N. to me, "I think the proper thing would be to go about with candles."

Later on I reached rooms of so antique a flavor and arky a construction that I suggested torches would be in better keeping. It's a gorgeous old place with niches and nooks and gable ends, and sweeping willow trees and vocal frog ponds, and Boston will be good enough for me by and bye when the nice, green leaves are on the trees and the nice green frogs are on the table.

* * *

Then the Gusher went and visited Golden, the famous driver, at his stables at Mystic Park, and spent an hour very happily with about twenty-five sociable horses. Then she put in a very interesting afternoon at Conant's rubber works and got a waterproof of the latest invention—so handsome that she has been praying for rain ever since. Then she went to a Dickens' Festival, attended by 7,000 other idiots beside herself, and by that operation came as near the scythe as she ever was. Every aisle was solid full of camp-stools and an able-bodied Beantown citizen on every stool, when, running along at the top of the drapery forming the proscenium of the stage at the Mammoth Mechanics' Hall, she saw a tongue of fire. Simultaneously a few thousand cried it. Everybody was on their feet, and the Gusher wondered what sort of an obituary notice the Editor of THE MIRROR would get up for her, when a fireman named Diccory climbed the side framework and pulled the burning mass, over his head and shoulders, down upon the stage, where portable engines, buckets and hand-grenades finished the business. The tremendous mass of people behaved beautifully, and the whole proceeding convinces me of the correctness of my theory that the fire an audience sees don't scare 'em—it's the smoke they smell and can't locate that makes the panic. I should say the best way to quell one in an audience would be to fire a flat on the stage, and they would all sit down and see it put out.

Well, I am on deck again. I hope my constituents missed me. And I desire to say to Miss Ames that had she been in front and I in those green clothes, she would have said the very same things of her friend,

THE GIDDY GUSHER.

Reminiscent Review of Keese's "Life of Burton."

WILLIAM E. BURTON, Author, Actor and Manager. A Sketch of his Career, with Recollections of his Performances. By William L. Keese. Illustrated. New York and London: G. P. Putnam's Sons. The Knickerbocker Press, 1885.

No biography could be more timely than this, and it is fortunate that the subject has fallen into the hands of a friendly, appreciative and sympathetic chronicler. The important figure played by the manager of the Chambers Street Theatre made an account of his career absolutely necessary to the annals of the American stage. It was no doubtful place that he filled; so important both as manager and actor that no successor has supplied the void caused by his death. As a manager he had methods of his own. Independent, self-relying and eminently capable in all the requirements of judicious directorship. As an actor, individual, with great scope of apprehension, readiness in identification, and himself in the rendering. Through the life of a man so worthy of a faithful biographer, Mr. Keese, in this volume, conducts the reader, gleaning far and wide new material, dotting the pages with sketches of character and interesting incident, all presented genially and happily in style and treatment.

This is clearly a monograph inspired by affection, admiration and sympathy. Two prime conditions favored the author in entering upon this work: humorous sympathies derived from his father, John Keese, the prime wit of the auction-room in his day and generation, and the close hereditary friendship with Mr. Burton, derived from the same genial source. Mr. Keese has, throughout his work, lived faithfully up to the conditions.

The Life is ushered in with a portrait of Mr. Burton, which fairly speaks to us as in his prime. This is followed in the volume by five other illustrations, portraits of the actor in various principal characters. In its mechanical qualities the book is a fine specimen of good work in print, paper, binding and ornamentation. Before we proceed further we must recognize a most carefully prepared Index—a perfect guide to the contents of the book.

Mr. Burton's career may be summarized, from Mr. Keese's Life, as beginning in London, Sept. 24, 1804, and ending in New York, Feb. 10, 1860. The interval is employed in editing a monthly magazine and amateur acting; adopting the profession and making his first appearance in London in 1831, as Wormwood in The Lottery Ticket; succeeding Liston at the Haymarket and playing with Edmund Kean; arrival in America and making his first appearance here, at the Arch Street Theatre, Philadelphia, Sept. 3, 1834, playing Dr. Ollapod in Coleman's Poor Gentleman, which always remained one of Burton's most effective parts; in 1837 he starts *The Gentleman's Magazine*; in 1839 associating in the editorship Edgar A. Poe, whose restlessness soon unhorsed him from further co-operation with the comedian.

The first time I had the pleasure of hearing the voice of Mr. Burton was, as it rolled with unctuious pomposity, on the comedian's first appearance in New York, at the National Theatre, in Leonard street, Oct. 31, 1837. Before he was seen, through every alleyway and wing of the stage, sonorously, in a rich, fat tone, resounded aloft the announcement: "Major Jones of the War Office." When the rotund, jovial form of the actor presented itself it fully justified the oleaginous announcement, and it was at once felt that a humoristic actor of the first class was before us Who that heard can forget that heraldic blazon: "I am Major Jones ot the War Office!" *Avant courier* of Jollity, Frolic and Fun and all their troop of merry-makers. "Major Jones," delivered with self-conscious importance, "of the War Office" with an official swell, with a challenge to laughter in each syllable. It was in the same character, Guy Goodluck, in John Jones, that Mr. Burton made his last appearance on any stage, at Mechanics' Hall, Hamilton, Canada, Dec. 16, 1859.

In 1840—June 2—he first appeared on the old Park stage, playing Sir Timothy Stilton, in Patrician and Parvenu. At his benefit at Niblo's Garden, July 6, he played Brown, in Kill and Cure, and Fluid, in The Water Party. The participation of Charlotte Cushman and her sister in this entertainment greatly enhanced its interest and attractiveness, placing Burton in a strong light. In this year he fitted up Cooke's Circus building in Chestnut street, Philadelphia, calling it the National Theatre, and it was here that the fairy piece, The Naiad Queen, was presented for the first time in the United States. The money made from it he invested in Nick Biddle's United States Bank. The deposit must have been a deep one, for Manager Burton never saw his money more. In 1841 Mr. Burton returned to New York and leased the rebuilt theatre corner of Leonard and Church streets, where he made his first appearance in this city. This was April 13 of that year, and his first essay as manager in New York. A fire closed up that experiment.

The personal acquaintance of Mr. Burton I made when on a visit to Philadelphia—1848—to assist in the production, at his Arch Street Theatre, of Jacob Leisler. This tragedy projected from the history of the New York, or, rather, New Amsterdam, merchant of that name, who was the first man elected to office by the popular voice in America, and the first martyr to political fanaticism. Its *motif* was to illustrate the Holland character and exploit the spirit of liberty. The part taken in the cast by the comedian was that of a Burgomaster, Brockholdst Varmilyea, and such was Mr. Burton's facility in the grasp of character that on three successive renderings of it, although the text was nearly abandoned, the old Hollander, in Mr. Burton's personation, stood living before you. A trifling circumstance may be mentioned as illustrating the fact that in the production of a new play all parties must have their wits about them. It was discovered that a deep set scene was not preceded by a front scene to give time to open the stage. With pen in hand the author soon supplied the stop-gap, and no one was the wiser.

One day, during this visit to Philadelphia, walking up Arch street, I met Mr. Burton, who said to me very earnestly: "I want to come to New York. I have managed theatres in Philadelphia, Baltimore and Washington, separately and altogether. Result, empty pockets. I think I could manage a theatre as well as Tom Hamblin." "Come along and you will be welcome," was my answer.

Now the ability of the great comedian to transmigrate to New York came about in this way: The story of Mose has been often told. It was Mose under the name of Jakey in Philadelphia that earned the $6,000 capital which enabled Burton to open Palmo's Opera House in Chambers street as Burton's Theatre. He had paid Ben Baker, of the Olympic, $50 for a copy of the play. It was the adaptation of Dombey and Son by John Brougham that fully opened the gates of Burton's venture to the general public, and gave it its first live send-off.

At an early point in his management I offered Mr. Burton a five-act local play, which was accepted by him, and a house copy made for use. But the play was not produced, and I have Burton's copy now by me. The balk arose from a difference between the author and manager—the one requiring a nightly royalty the other proposing to buy it outright.

After the lapse of several years, the author appeared one afternoon at the box-office and called the attention of Mr. Burton to the fact that he had in manuscript a comedy which he would like to submit to him. By way of introduction to the business, I explained that the comedy had been written at the request of Thomas Barry, then about to open the new Boston Theatre. That in spite, as I understood it, of a positive agreement, Mr. Barry opened the house with a dramatization of Noma. Contrary to a specific arrangement, Mr. Barry had submitted it to certain Boston critics, and informed me that it was not a practical play. This was the piece I placed in the hands of Mr. Burton, who, after two or three days, spoke out briskly through the port-hole of the box-office: "I have read your comedy, and will produce it immediately. Whoever says it is *not* a good play is a —— liar!" The play was produced at the Chambers Street, drew good and most desirable audiences, and ran for some three weeks. Mr. Burton enacted Berryman, the Master of Ceremonies, and contributed a piquant epilogue spoken by the characters.

My next attempt in the way of play-traffic with the unctuous manager was not quite so favorable in its results. Having broached the subject of a new piece, Mr. Burton invited me to dine with him and have an after-dinner reading. Accordingly, with my roll of hieroglyphics, I hied to Hudson street, where I found Mr. Burton's mansion, opposite St. John's Park, which had not then altogether ceased to be a fashionable locality. A small table was set in the back parlor, abutting a platform, the rear wall of which supported a number of shelves, on which were drawn up in staggering array a number of rusty volumes, each one having its own mode of standing up or falling down, and no two of the same temper or habiliment. At one end of the table sate the rotund manager; at one side his wife, and at the other end the proponent. Dinner over, Mrs. Burton retired, and the reading set in; and it afforded a fine specimen of genuine Burtonian humor—Burton Ale of prime quality. The author had reached somewhere toward the third act, when, looking up, he discovered that Aminidab and Touchstone and Dr. Ollapod, with all the rest of them, had gone off in a happy slumber. That the actor might not be caught in the very act, *flagrante delictu*, the author raised his voice and pushed on until he reached the grand *denouement*, which he emphasized with such Delsartean significance as to bring the hypnotized slumberer to a wide-awake position. Mr. Burton at once entered upon a detailed criticism of the piece, of which he outlined a very good account. It was really wonderful how he had caught the flying tendrils of the play and was able to give a coherent and conclusive judgment. He pronounced it a good play, but, unfortunately, the member of his company who should play the heroine was out West and would not return for some time. All of which I acccpted in the faith of a true believer, and there an end until it was taken up years after and the important feminine was played by Julia Dean.

Various managerial enterprises, star engagements and other movements fill up Mr. Burton's time until we reach the period of his last appearance in New York, on the occasion of his benefit at Niblo's Garden, Oct. 15, 1859, playing Toodles in the afternoon and Mr. Sadden, Toby Tramp and Micawber in the evening. On the day and evening of his benefit more than six hundred persons who had paid for tickets received their money back from the box-office, not being able to obtain admission. That was accounted an extraordinary overflow in them days. On Saturday, Dec. 3, 1859, Mr. Burton started for Hamilton, Canada, to fulfil an engagement there and at Toronto. While tarrying from the exposure to a snow-storm which [illegible] the cars, he wrote a [illegible] which Mr. Keese, by their kind [illegible] has published in full, occupying [illegible] pages. It will be read with interest [illegible] letter he ever wrote, and discloses [illegible] said, the very secrets of his [illegible] emotions with which he had not been credited. It shows William E. Burton man at his best. The last appearance of [illegible] comedian on any stage was at [illegible] Hall, Hamilton, Canada, Dec. 16, 1859. [illegible] played Aminidab Sleek in The Serious Family and Guy Goodluck in John Jones. His return to New York brought back an [illegible] man. After two months suffering he died of enlargement of the heart, Feb. 10, 1860. He left a wife and three daughters, all of whom are living. His remains were interred in Greenwood Cemetery.

Mr. Keese closes the biography proper with a list of characters played by Burton, amounting altogether to nearly two hundred. Also the names of the plays in which they appear. In the progress of his work, as occasion arose, the author has selected such of Mr. Burton's parts as he regards as most significant, and has carefully analyzed them, contrasting the different personations and adjusting the actor's achievements in the various departments of the drama. The volume is closed by recollections illustrating Mr. Keese's personal knowledge and observation of his subject, which will prove, perhaps, the most attractive to readers, and with a recital of the wonders of Burton's library, containing 16,000 volumes.

A man of Mr. Burton's breadth of character could not have well existed without fastidious certain small peculiarities as the sparkle of the great battery of humor and projectile bombs which he commanded. He was tender as a child to criticism, and would shrink from the slightest personal puncture. I remember once meeting him at Elm Park, a public garden on the North River, in company with the late Chief of Police, George W. Matsell. I introduced him to two or three scholarly friends, and by way of lifting the conversation, noticing that a button had jumped from the comedian's neck-band, I observed that nobody could say he was Billy Button (a small character in a farce) now. Small and insignificant as was the jest, it laid hold of Mr. Burton's epidermis and threw him into quite a rage of offended dignity. In like manner, visiting him in his dressing room, between the acts of a comedy in which he had evolved a vast number of physiognomical twists and man-in-the-moon phizzes, I ventured to suggest that he seemed to have at command what Charles Lamb designated as "Liston's wardrobe of face"—a comparison he by no means accepted graciously. His extreme sensibility to criticism displayed itself on the occasion of a friend publishing a broadside of appreciative comment, interpolating only a single qualifying remark as to Mr. Burton's rather frequent indulgence in a certain Rabelaisan breadth of portraiture. Nor was the great comedian mollified until the censorious midget had been macerated by the toning down of the solecism. Withal, it was remarkable that, though eminent and unrivalled in his own line of comic fertility, Burton preferred the pathetic side of his professional personations, and was never more pleased than when he introduced a little touch of feeling which was appreciated by the audience. In his personal character and inclinings, although an Englishman by birth, in the outcome of his genius he was a strong upholder of American Nationality, and gave free and generous welcome to all that America produced in the Arts and Literature.

CORNELIUS MATHEWS.

Professional Doings.

—Buffalo has four theatres and eight skating rinks.

—Harry Mahn is in the city preparing for an operatic venture.

—E. L. Walton has joined Katherine Rogers' company on Saturday.

—Cappa's Band has been engaged for the Summer at Brighton Beach.

—W. S. Rising will probably be the tenor of Lillian Russell's company.

—A. L. Erlanger will remain as treasurer with Janish when she resumes her tour.

—The Wyndham company opens at the Fifth Avenue on Oct. 1, and plays four weeks.

—Walter Damrosch has resigned the musical conductorship of Plymouth Church, Brooklyn.

—On April 1 D. L. Hughes again assumes the management of the Keokuk (Ia.) Opera House.

—A company headed by Maude Atkinson is playing Hazel Kirke and other pirated dramas in the West.

—George Loesch will have charge of the Hollis Street Theatre orchestra, Boston, when it is formed.

—Henry Miller will shortly leave the Minnie Maddern company. He has made quite a success of Jack Henderson in Caprice.

—Genevieve Reynolds has often taken parts at short notice and made successes. She made a hit in Cottrelly's part in Apajune.

—Alonzo Hatch will probably rejoin the Careleton Opera company when he has recovered from injuries received to his leg.

—Warren Ashley has received an offer to play leading tenor roles with Ford's Opera company. It is probable he will accept.

—Will J. Duffy, business agent for Carrie Swain, was in town on Saturday. His star opens in Philadelphia next Monday night.

—Little Olive Berkley has been specially engaged by Shook and Collier for the New Orleans engagement of The Lights o' London.

—The Redmund-Barry company will play an engagement at the Boston Museum, beginning April 6. Daly's company opens there on May 4.

—It is under consideration that Stetson's Monte Cristo company will play at the Criterion Theatre, London, while Wyndham is in America.

—Ollie Redpath, a child-actress with Jennie Calef, is to bud a star in the Spring. W. C. Elmendorf, with the same company, risks the venture.

—West Virginia's Parkersburg is a queer city. An alarm of fire was raised in its Academy the other night. A panic was averted. On investigation it was found that the fire raged in a town hard by.

—W. A. Edwards is out of the management of the Three Wives company, [illegible] been engaged as advance agent. [illegible] Milliken is managing it himself. [illegible] Dowd has left the company and [illegible] will shortly follow.

PROVINCIAL.

BOSTON.

Margaret Mather's second week was devoted to her former repertoire—Leah, 16th and 21st; As You Like It, 17th; Romeo and Juliet, 18th and matinee 21st; The Lady of Lyons, 19th, and The Hunchback, 20th. I could only repeat what I have said on former occasions in praise were I to go into lengthy mention. I see no change in her methods, and little change in her results, since her successes last year were very pronounced—the little faults seen now and then being slight indeed in the great light of her merits. Her Juliet is probably the most popular in Boston of any of her personations, and her audience on Wednesday night was probably the largest she has ever played to, the great Boston Theatre being full as to seating capacity, with large numbers standing in all available places. She is exceedingly happy in the lighter phases of the earlier part of the play, where her grace and beauty are given artistic expression, while in the tragic parts she is strong and impressive. Her Rosalind is beautiful in the extreme, and her Leah is strongly marked with dramatic intensity. Miss Mather has a great career before her. She has aroused great enthusiasm among her audiences at every appearance, and on Saturday night she was called before the curtain several times, and at the fall of the green curtain she was called again and again, and finally came forward in a modest way, and made the following speech:

Ladies and Gentlemen:—When I first began my professional career my one thought was, Shall I succeed? It was a great burden for inexperienced shoulders, and I frankly confess I sometimes staggered under its weight. Your kindness during my first engagement, and its intensified duplicate, furnished a year later, strengthened my nature, and made me aware of the fact that life holds for us all something that will brighter be when, with time and care, the face becomes wrinkled and the form bended. If, with conscientious study, I shall at last attain that degree in my chosen profession for which I am so diligently laboring, it may be pleasant for you to feel that you have been instrumental in accomplishing this end. Words of appreciation seem so cold when uttered that I must beg of you to judge me not by them, but let my future acts speak for me. Farewell.

The London Lyceum Theatre co. began their return and farewell engagement at the Globe Theatre 16th, with Eugene Aram, a strong and rather melodramatic sort of a play, with little after the first act to lighten and leaven the general sombreness and gloom. The setting in the first act of a rose-overgrown cottage was wonderfully realistic and beautiful; and the gradual fading of darkness and succeeding sunrise in the cemetery at the close of the play was one of the finest, because most vividly natural, displays I ever saw on the stage. Henry Irving's Eugene Aram is one of his strong personations of the Dubosq and Louis XI. rank. It is very vivid and very effective. His methods are quiet and all his own, his effects being reached in so artistic a manner that the auditor forgets it is melodrama. His acting is in a low key, and his expression of intense feeling is superb. A look and a gesture have served him where ordinary actors would have mouthed and ranted. Ellen Terry's Ruth Meadows is sweet and pastoral, strongly marked with simplicity and accented with that decided attribute of a woman reared free from contact with vice—loyalty to and belief in the man she loves, until the latter is no longer possible, when it is loyalty and forgiveness. This character in all its phases is personified beautifully and truthfully. The Merchant of Venice was given 17th; Much Ado About Nothing, 18th; Charles I., 19th; Twelfth Night, 20th and matinee 21st; Louis XI., 21st (evening). I have an increased regard for Mr. Irving's Malvolio after seeing parts of it again. The little assumptions of dignity, manifest everywhere, the deft manner in which the vanity of the Steward is accented, so frequently in the most ludicrous manner, are thoroughly artistic; while Miss Terry's Viola is so poetical that only the poet's rhapsodies will aptly and fitly describe it. Mr. Irving grows on the careful student of Shakespeare, while Miss Terry makes so good an impression at first that there is little room for an increase of admiration.

The Pirates of Penzance was the last of the operas of the Gilbert and Sullivan revival made by the McCaull Opera co. at the Bijou. In some respects it was one of the finest representations I have ever seen. Laura Joyce's Ruth was strongly artistic in action, and her numbers were sung well in the main. Mary Beebe made her reappearance with the co. on this occasion, and sang the music of Mabel in a very brilliant way. J. H. Ryley was the Major-General, George Appleby the Frederic, C. W. Dungan the pirate chief, and J. A. Furey his lieutenant, and all were acceptable. Digby Bell was the most humorous sergeant of poliece I ever saw, his burlesque of the stolid Briton's alternate bravado and cowardice being capital.

Iolanthe, revived at the Boston Museum for the closing two weeks of the light opera season, is being given with good effect, with Marie Jansen as Phyllis. This is the character, I believe, in which she appeared for so long a season in New York with the Comley-Barton co. But her methods are now more artistic and her manner more mature and certain, while she has lost none of her beauty or piquancy. George W. Wilson's Lord Chancellor is undoubtedly the best the piece has ever had in Boston. It is thoroughly humorous and artistic.

The Private Secretary, with William Gillette in the title role, has done an immense business at the Park Theatre during the week. It is well played and will run another week.

The Rentz-Santley co. played to packed houses at the Howard Athenæum during the week.

The usual variety attractions have crowded the Boylston Museum during the week, and variety and curiosities have filled Austin and Stone's Museum.

Items: Lawrence Barrett is at the Vendome.—Manager J. B. Schoeffel and wife (Agnes Booth) occupied a box at the Park one evening last week and received much attention.—Among the notables at the Globe Theatre on Monday evening to see Eugene Aram were wee Willie Winter, of the New York *Tribune*, William Warren and Thomas Bailey Aldrich.—Henry Irving, Ellen Terry and her son, Master Craig, and Bram Stoker are at the Vendome.—When the play-bills speak of "the tattooed lady," isn't it running the "lady" business into the ground? But this is the quickest way to bring the good old word "woman" into use again.—It is announced in several of the papers that Ellen Terry's birthday is on the 27th. Singularly enough, she does not play on that night, the bill being The Lyons Mail. I think this a trifle singular, as she would have a great reception in case she did appear.—William Gillette is at the Adams House.—It was a great compliment to Margaret Mather that she played to a crowded house at the immense Boston Theatre in one Shakespearean play, on Wednesday night, with Henry Irving and Ellen Terry in another at the Globe Theatre across the street.—Colonel Robert Filkins has been in town for several days, but I have not seen him, so I do not know what is up.—Miss Mather will play on the New England circuit for the next four or five weeks, and in many places already the houses are all sold. Her success bids fair to be greater than last season.—Ground will be broken in a few days for Manager Rich's new theatre on Hollis street.—It is getting near time for Charley Rich to have his annual benefit; but I shall not speak of him as the handsome treasurer of the Howard this time, as I shall not forget soon how low the thermometer went in his vicinity the last time I told this unwitting truth.—E. E. Rice is reported to have signed with Manager Isaac B. Rich for thirty-three weeks of next season at the Hollis Street Theatre.—F. B. Wilder is to be business manager and T. M. Hunter stage manager of the Dudley Street Opera House under the new Meredith management.—Featherbrain, with Marie Jansen in her original title role, will be a Boston Museum attraction next season.—On the opening night of the second week of Edwin Booth's return engagement at the Boston Museum, when Richard III. will be given, a fac simile of the Museum programme of Sept. 10, 1849, when Mr. Booth made his first appearance on any stage as Tressel, will be given to the audience.—Eben Oliver, the perennial story-teller and door-keeper at the Boston Museum, has been at it again. The last time he met Edwin Booth at the door he remarked to him that he still had in his possession a cigar which the elder Booth gave him on one occasion. "I will wager you it's a poor one," said Edwin, "for he always smoked the worst." And Edwin was right.—Henry D. Berger and Frank L. Gardner, of the Janish management, called on me on Saturday, full of enthusiastic anticipation for the coming engagement at the Park. The actress is also in the city, resting for the week preceding her engagement. She has already been interviewed by one of the city papers.—Mrs. J. R. Vincent had hardly reached Boston before she was intervied by a *Globe* man, in which she states that her first appearance on the stage was made in April, 1835, in the Isle of Wight, in the play of The Review; or, The Wags of Windsor, in which she took the part of Martha, a chambermaid. Her second part was Volante, in The Honeymoon.—There are rumors of a new concert scheme for Sunday nights at the Mechanics' Building, but nothing definite.

CINCINNATI.

It is safe to assert, by way of prelude, that theatricals and blizzards do not consort harmoniously—a fact sufficiently exemplified last week during the prevalence of the latter by the meagre attendance accorded the local amusement resorts. And when it is added that the managerial aspirations were equally depressed as the mercury on the average Cincinnati thermometer (*i. e.*, in close proximity to zero), the amusement situation can be readily comprehended without the aid of a diagram.

At Heuck's New Opera House, John A. Stevens appeared during the week in Passion's Slave, closing 21st with Unknown. Both plays were mounted in excellent style, and had it not been for the inclemency of the week would have attracted largely. Louise Balfe as Mamie Briscoe in Passion's Slave divided honors with the star. This week, Aimee in Mam'zelle, followed, March 1, by Hanlon Brothers' Fantasma.

Her Atonement has been seen here so frequently that its presentation last week at Havlin's failed to enthuse an apathetic public to any marked extent. Louise Muldener, who has recently joined the troupe, gave by long odds the best impersonation of Martha West yet seen here, and her efforts were ably seconded by Alice Grey, Frank A. Tannehill and Maggie Dean. This week, Lizzie May Ulmer in Dad's Girl, followed, March 1, by the Two Johns.

The Sea of Ice, with Kate Claxton and her husband, Charles A. Stevenson, in the leading roles, was presented very creditably at the Grand last week, though the attendance, from a box-office point of view, was the reverse of satisfactory. The support was fair. The current week will be devoted to Called Back, followed, March 1, by Thomas W. Keene in a round of the legitimate.

A Cold Day, etc., presented last week at the People's, is credited (I should say charged) to Joe Arthur, and if the charge should be substantiated by corroborative evidence, that eccentric press agent will probably plead in extenuation that the skit was written between drinks or superinduced by too frequent hobnobbing with Al. Thayer and Phister. In any event, Arthur has much to answer for, and I do not propose to amplify his guilt by sitting down on his efforts at this juncture. The co. included some of the cleverest specialty people we have had here this season, notably Gracie Emmett, who bids fair to rank high as a soubrette. This week the Tavleure Comedy co., followed, March 1, by Dominick Murray.

Between Acts: Manager Gabriel benefits at the Vine Street Opera House March 11. The new lecturer at Harris' Museum is William Quinn; who has heretofore officiated in a similar capacity in Louisville.—Richard III. will be brought out in great style during Keene's engagement at the Grand, and a large amount of scenery for that purpose was received during the week direct from Boston.—Treasurer Will Fennessy, of the People's, is suffering severely from neuralgic troubles.—Victor Durand will be presented at the Grand in March.—Lizzie Hight of the Cold Day co. is a daughter of Ferd Hight who played the "old man" parts at Wood's during Barney McAuley's management.—Sam Grau, in advance of Aimee, and George T. Ulmer, representing the Dad's Girl comb., were in city during week.—R. E. J. Miles and Joseph Arthur had a dead sure thing in offering $100 to the designator of a title for the latter's skit which is now being produced by Frank Girard and confreres under the title of A Cold Day etc.—A clown elephant will be one of the many attractions at Harris' Dime Museum present week.—Kate Claxton and co. go direct from here to New Orleans under arrangement with Messrs. Shook and Collier for three weeks.—The Damrosch German Opera co. is booked for a week at the Grand Opera House beginning March 16.—Manager Fennessy has secured the Daly Brothers' Vacation comb. for a return date at the People's, and the Rag Baby for a similar week at Heuck's.—Charles Frohman is in town.

CLEVELAND.

At the Euclid light attendance on May Blossom last week. This charming drama, new in our city, was mounted in true Madison Square style. An excellent co., even to the smallest part. Sieba this week; Siberia, March 2.

At the Academy, Carrie Swain has been doing good business with The Little Joker. A play adaquate to display her specialties. Crimes of London this week, Charles A. Gardner next.

At the People's, Grau's Comic Opera co. have been doing an immense business. Though not advertised that way, it was a miserable co. Beautifully costumed. Low prices.

The Comique this week annunces Jerry Cavana in Fallen; or, Saved at Last. Grogan's Reception by the Bryant, Richmond, Sheehan and Coyne Comedy co. opened, 23d.

SAN FRANCISCO.

FEB. 17.

Shadows of a Great City began the fourth week of its phenomenal run last night at the Baldwin Theatre. Although there is some falling off in business, it is not sufficient to justify withdrawal. Victor Durand will replace the present bill, 23d, with Lewis Morrison's two Roses—his wife and daughter—and Walter Lehman, as new faces.

Oliver Byron's first week, ending 14th, at the Bush, was played to fair business only; Rags and Bones was the bill. Last night, opening of his second week, Across the Continent brought out the largest house he has had thus far. The prospect is good for a handsome increase in attendance, and a moderately profitable engagement for the two weeks. McKee Rankin and his co. succeed the Byron party here, 23d, bringing to us such people as Frank Mordaunt, D. H. Harkins, Theodore Hamilton, J. J. Wallace, C. G. Ross, J. C. Edmunds, Helen Glidden, Alma Stuart Stanley and Kitty Blanchard, 'Forty-Nine is announced as the opening, while Notice to Quit is promised further on; then The Adamless Eden.

After a two weeks' run, Shutters of a Big City was withdrawn at the Standard on Saturday night, although the receipts for the general bill last week were up to that previous. Macbeth's Music, with Charles Reed as the impresario, and Carroll Johnson as the Shakespearean reader, made a big hit at last night's opening. Carroll Johnson's Alabama Home and Pretty Brunette received their full share of admiration, while Charles Reed's Louisiana Lottery provoked hilarious screams of laughter. This is Carroll Johnson's last week in 'Frisco. He goes East to complete the preliminaries, already made, toward perfecting the Slavin, McNish and Johnson Minstrel comb. for next Summer's campaign. His departure causes general and sincere regret to his friends here, who number way up into long figures. This is like the old-time popularity of Billy Emerson, and the present high regard in which Charley Reed is held; theretore will he be hard to replace at this attractive little house. Good luck to you and come back soon "me b'hoy." Girard and Seaman will occupy the two ends next week. They do not come as strangers, and will likely build for themselves a name and fame as quickly as could any substitutes for Reed and Johnson.

At the Tivoli, Sonnambula did not possess quite the drawing force last week that Peter the Shipwright did the week preceding. Yet the Krellings are not likely to complain about hard times. Heart and Hand opened last night to a satisfactory as well as a satisfied audience. It will be repeated to-night and Wednesday preparatory to the first presentation Thursday, of Little Faust, Krelling's English adaptation. The latter is expected to fill out the rest of this and to run all of next week. Oscar Weil's adaptation of the Pretty Poacher is in preparation here, and will be brought out following Magic Flute or A Trip to Africa.

At the Grand Opera House, Karoline Pierreponts' play, Righted at Last, is announced for this week. A benefit is announced for 23d, at this house to Paul Juignet, late director of the French Theatre here. The attractions are La Cœur et l'Argent, by Labiche, and Les Femmes qui Pleurent, by Lambert.

The California Theatre is still closed. The ownership to the lease here, as between Bert and Hayman, will be decided next Friday, and everybody prays it may be final.

Items: In Charly Reed's burlesque of Shadows of a Great City, called Shutters of a Big City, he introduced a very amusing feature. Nathan, the Jew, possessed a good-sized iron safe, to which Jim Farron ties two pet dogs as he hides himself behind Nathan's counter. In the excitement attending poor Tom's arrest these two small canines walk off, disappearing from the O. P. side, with the safe.—If Prof. Rosewald and Signor Campobello are successful in obtaining a lease of the Grand Opera House, they will devote it to light opera, after the style of the New York Casino.—The German play presented at the California Theatre 15th was by E. V. Wilderbruch, and said to be the first production of this author in America.—The annual masquerade ball, by invitation, of the Tivoli Opera co. was held after the performance Saturday night at B'nai B'rith Hall. Presence of the profession was, of course, large, and a good time is reported.—A new and complete Opera House was opened at Woodland, Cal., 16th. As Ben Cotton and co. were playing in that locality about the same time, they were more than likely the attraction.—Harry Gates and his wife, Hattie Moore, are about accepting a good offer to appear for a season at the Casino, in Portland, Oregon. Harry is composing an American opera. The leading part—for himself—is after the style of Sam'l of Posen.—Marie Prescott will take Agnes Booth's part in The Wages of Sin when it is brought out in San Francisco.—John A. Stevens comes to 'Frisco in May. Genevieve Stebbins may come here to play, as she has not succeeded in doing so elsewhere.—Annie Pixley will play here in her new production, Veff.—Kiralfy Brothers come this Summer for a two months' season of the spectacular.—R. L. Downing will produce Tally-Ho here next September.—Campobello's first concert was attended last night by San Francisco's best people. Karl Formes made his first appearance for quite a season back.—Belasco comes in May with May Blossom.—The mother of Eva West died last Friday.—Sunday night at the Jackson Street Chinese Theatre some of the parts were slightly curtailed and a few gags introduced to repay for the liberty taken. Liberties, it seems, are unwelcome to the average Mongolian, so he throws cobblestones, stools, eggs, tears up the very bench he sits upon and throws the fragments at the misguided actors. Our policemen interfere and try to calm the disturbance, but they also get the stools and cobblestones in the head. Result: Some dangerously wounded Chinamen and city policemen. The cause of this determination on the part of the players was the beginning of China's New Year the day previous, and they desired to cut a six hour performance to five hours and a half, in order to have thirty minutes less of work and more of fireworks. They won't do it again.—The Mapleson Opera sale begins next Saturday, 21st, in shape of an auction. Prices range from one to seven dollars, as before, the lower buying only an admission to the gods' gallery. The operas are not announced, but we are promised Patti, Nevada, Fursch-Madi, Scalchi, Cardinalli, Gionnini, Nicolini, besides Cavallazzi to lead the ballet. This is much, but the price is more.

PHILADELPHIA.

Die Fliedermans, at Haverly's, has continued to deserve the praise so lavishly bestowed at its first performance on Monday last. The dialogue is barren, but this fact is lost to sight when the music is considered. Sidney Rosenfeld, if he cannot turn out better work than is shown in the libretto of The Bat, should retire from the field. I do not think that any of McCaull's artists have ever been seen to better advantage than in the present production. Rosalba Beecher has scored a most decided success as Frau Eisenstein. Her rendering of the Hungarian Czarda in the ball-room scene is nightly received with genuine enthusiasm. Mme. Cottrelly as Adele filled her part with all the vivacity of sweet sixteen. She simply bubbles over with merriment. Mark Smith as Eisenstein was at his best. He possesses both comedy talent and a good voice. De Wolf Hopper had but little opportunity for displaying his fine baritone, but he makes much of a comparatively small part. All his business is good and original. Hopper is the coming man in his line, as he can both sing and act. M. Whitney has a rather nice tenor voice, and as Alfred contributes his share to the success of the opera. More than passing mention is deserved by the chorus and orchestra. The dresses are handsome and correct, and the scenery up to the standard of the theatre. The Bat should have a prosperous run.

At the Walnut, Michael Stragoff drew fair houses. This week, Campbell's Galley Slave; Carrie Swain in The Little Joker, March 2.

At the Chestnut, Rice's Surprise Party was not a phenomenal success. The company is weak in many points, and the whole concern was very much out of place on the boards of this beautiful house. Mackay is clever, but he cannot carry an evening's entertainment. Tally-Ho, with R. L. Downing as Hank Monk, opens this (Monday) evening. The Private Secretary, March 2.

Gus Williams, at the Arch, drew good houses. The Shadows of a Great City will fill out the present week. Robson and Crane, March 2.

The National was filled at each performance of the Silver King last week. The current programme announces Jacques Kruger in Dreams. Next week, The Bandit King.

At the Arch Street Opera House, the People's Opera co. will give the Mascotte during the present week. Business continues large. The New Central and Carncross' Opera House are drawing full houses: The former presents Davene and Austin's Allied Attractions; the latter, the usual clever minstrel bill.

BALTIMORE.

The co. from the Casino which presented Falka at the Holliday Street Theatre last week was one of the best and most evenly balanced that has visited us in a long while. And although the opera, considered *in se*, was not unusually attractive, the performance was thoroughly enjoyable. Each part was in efficient hands. Bertha Ricci's voice is far above the average usually found in the ranks of comic opera, and she sang the numbers allotted to Falka charmingly. Her singing more than made up for any defect in acting. Harry MacDonough played the effeminate part of Arthur most realistically; his make-up and manner were faultless. Hubert Wilke made Boleslas unusually prominent, and John Howson was a droll Folbach. George Boniface, Jr., as Tancred, and Alfred Klein, as Pelican, were also excellent. The costuming was pretty and in good taste, and the chorus well drilled. Haverly's Michael Strogoff co. began a week's engagement on Monday afternoon. Next week, A Bunch of Keys.

Callender's Minstrels had a good week of it at Ford's Opera House, and gave a programme that was a mixture of good and bad. The singing was excellent, the voices were rich and full and harmonized well; but the specialties were way off, and so were the jokes. Gus Williams opened to a large house on Monday afternoon, appearing for the first time here in his new play, Captain Mishler. Next week, the Leopolds.

At the Academy of Music Louis Aldrich and his co. gave My Partner to fair houses. As Joe Saunders Mr. Aldrich was honest, rough and manly, the very ideal of the Western hero. Dora Goldthwaite made a sweet, womanly Mary Brandon, and E. S. Farr was an effective Major Britt. Hazel Kirke bids us good-bye this week, and like a candle, it is brightest just before it dies out; for it is given with the strongest cast we have had in it yet. Next, Boston Museum Comedy co.

Lynwood, with Eben Plympton and Rose Keene in the cast, is the attraction at the Front Street Theatre this week, and will be followed, March 2, by N. S. Wood in Jack Sheppard.

The management of The Monumental Theatre announces an unusually attractive programme to be given by Murphy and Mack's Comedy Four comb., and Moore and Holmes' Importations consolidated. Next week, Austin's Australian comb.

Draper's Uncle Tom's Cabin co. opened at Masonic Temple Museum, on Monday afternoon, to a big house. The last week of the Harris Opera co. was a repetition of the big houses of the week before, and of all the other weeks of their engagement.

Ah! There!: The Kunkel benefit, held at Ford's Opera House on the afternoon of Thursday, 19th, realized for the family of the late George Kunkel $400.—Mark Twain and George W. Cable are billed to lecture at Oration Hall, 27th.—Frank White; who was playing an engagement at the Monumental Theatre with Leavitt's Specialty co., last week, was called away by the death of his father on Tuesday, and his place was filled by Bob Slavin.—George Boniface, Jr., in making his entrance through the cellar-door in the first act of Falka, on Wednesday night, hurt himself quite badly, and his part was queerly taken by H. A. Cripps.

BROOKLYN.

Skipped by the Light of the Moon, with those two clever comedians, Harrison and Gourlay, in the principal roles, was seen at the Park Theatre Monday night by a fair-sized audience. The young comedians were received with any amount of enthusiasm, and as a whole the performance was highly appreciated. Maggie Mitchell next week.

George R. Sims' spectacular melodrama, The Romany Rye, opened at the Brooklyn Theatre this week. Frank Weston and Victoria Bateman perform the principal parts, meeting with general success. Its great success here on the occasions of its former representations, is a sufficient guarantee from which to predict its ample prosperity during the present engagement. At any rate, the house was packed on Monday evening, and the performance in every way proved entirely satisfactory. Henry Irving and Ellen Terry, March 2.

Mr. Dan'l Sully has certainly made wonderful progress in the theatrical profession during the last year. A short time ago I remember him as playing small parts in Philadelphia at some of the minor halls, where the remuneration received for services was small and uncertain. Nevertheless, Mr. Sully has braved through nicely. The Corner Grocery will afford him a profitable income for several successive years. The admirers of genuine Irish comedy had an excellent opportunity to enjoy themselves at the Grand Opera House, on Monday evening, where Mr. Sully appeared. From the rising to the descending of the curtain, nothing exists but general merriment and constant applause. The audience was quite a large one, who fully appreciated every little detail in the popular Grocery. Denman Thompson follows.

The Bedouin Arabs, said to be the only genuine troupe of its kind in this country, attracted a large crowd at Hyde and Behman's Theatre. The Bedouins, or, rather, Arabs, are experts in the art of juggling, tumbling, and, in fact, many other wonderful and daring feats. A good olio was also presented. Tony Denier, in Humpty Dumpty, the coming week.

At Holmes' Standard Museum a comedy drama, entitled The Sailor's Return, has been attracting fine houses.

Items: On Saturday afternoon the members of the Gilbert Dramatic Association visited Colonel Sinn, of the Park Theatre, to select a date in which all the members could attend the Park Theatre.—Frank Sanger writes me stating that his new play, entitled The Skating Rink, will shortly be produced.—Matinee performances were given at all the theatres on Monday.—The Carleton Opera co. will appear at the Grand next month.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Dion Boucicault, supported by an excellent co., is playing to crowded houses this week. The Shaughraun and Colleen Bawn are the attractions.

Lee Avenue Academy of Music (C. L. Woglom, manager): The Mestayer-Vaughn comb. are playing the very popular We, Us & Co. this week. The houses are packed nightly.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Lotta opened to a fair house 15th, presensing Mamzelle Nitouche, and continuing it all the week. Her business by no means reaches former engagements. Her second week opens 22d with Musette. Little Detective will be given later in the week. Mme. Ristori, March 2.

Pope's Theatre (Charles R. Pope, manager): William Redmund and Mrs. Thomas W. Barry made a fine artistic success in The Midnight Marriage, but the attendance was light. Evans and Hoey's Parlor Match, 22d; Three Wives to One Husband, March 1.

People's Theatre (W. C. Mitchell manager): The White Slave did a very good week's business, opening 15th. It was well cast and acted, and put on the stage in handsome shape. Youth, 22d; Baker and Farron, March 1.

Standard Theatre (W. H. Smith, manager): Flora Walsh and her compact little vaudeville co. had an especially good week with Our Married Men. An Adamless Eden, 22d; Muldoon's Picnic, March 1.

Casino (George McManus, manager): Business has of late been very large, and the performances uniformly fine. Alice Oates and co. opened at Sunday's matinee, 22d, in Robin Hood to a packed audience.

Items: Lent has interfered considerably with the theatrical business, and this, with cold weather, has made managers rather blue. There is a good time coming, however.—Manager Charles Pope is still confined to his room, but will be out as soon as the weather will permit.—Dr. Maas has been invited by a number of St. Louis musical people to give a concert here.—Sunday matinees are now given at the People's, Standard, Casino and Crystal Palace.

CHICAGO.

Victor Durand, the new play by Carleton, has not been a success in this city. The audiences at the Columbia have been small and by no means enthusiastic. What applause was given was in appreciation of the acting of members of the co. It would seem to an impartial critic that the drama was greatly over-estimated in New York. George Clarke was well received in the leading role, while Sophie Eyre did not appear to such advantage as in previous characters. Mr. Denny, as Tubbs, made an artistic success in an unthankful part. Newton Gotthold, as De Mersac, played a conventional society villain in a conventional way. The Damrosch German Opera will begin a season of two weeks at this house, 23d. The advence sale has been very large, and the success of the undertaking is assured. The repertorire for the first week includes Tannhauser, Der Prophet, La Juive, William Tell, Massaniello and Orpheus. Walter Damrosch, on whose shoulders the mantle of his father has fallen, will conduct the operas.

A Rag Baby has caught the popular fancy, and the Grand Opera House has not had a vacant seat the past week. The laughter created by the comical powers of the co. has been incessant, Frank Daniels getting the lion's share of mirthful applause. Messrs. Sullivan, Conor and Osgood, as the tramps, are nightly worn out answering to recalls. Bessie Sanson is the only one of the ladies in the co. who shows a talent equal to the men. The farce will remain another week. Rhea, in The American Countess, March 2.

The reappearance of Grace Hawthorne at Hooley's in Camille and Miss Multon did not excite the curiosity of our theatre-goers to any great extent, and the houses have been small, though showing a gratifying increase each night. The actress made a pronounced artistic success, especially in Miss Multon, and the only reason for the apathy of the public must be in the choice of plays, both of which have been played to death season after season, and are regarded solely as the stock in trade of Clara Morris. That Grace Hawthorne can act Camille and Miss Multon so well as to compel her critics to compare her to Morris is proof that she does them more than well. Manager Kelly lost money during the week, but he can console himself with the reflection that he has vindicated all his assertions as to the talents of his star, and has laid the foundation for an enthusiastic reception at her next visit. This week, Wages of Sin, in which Marie Prescott takes the part that Agnes Booth made so prominent, that of Ruth Herrick. On March 1 this co. will produce, for the first time in America, a new emotional drama by Frank Harvey, entitled Woman Against Woman. Messrs. Overton and Maubury will give this production their personal supervision.

The third week of Zanita at McVicker's was well patronized. Each week has thus far shown an increase in the receipts, and there is little doubt the spectacle will grow in favor during the remainder of the season.

The six Leopold Brothers, an English co. of acrobats, have met with fine success at the Olympic in their specialty piece, Frivolity. They have an efficient co. to support them. These performers do many astonishing feats, while assuming the parts assigned to them in the comedy. Willie Leopold, a fourteen-year-old youngster, is the cleverest of the lot. They gave one of the most novel entertainments ever seen here, and will be welcomed whenever they care to come again. This week, Frank Girard's co. in A Cold Day When We Get Left. We are having very cold days here; perhaps—but why prophesy a cold reception to a co. with such a play?

Neil Burgess had a profitable week at the Standard, but the business was not phenomenal. This week, Shook and Collier's co. in Storm-Beaten, a play with much to commend in it, and one in which Edmund Collier has made a popular success. Her Atonement, March 1.

Barry and Fay's amusing comedy, Irish Aristocracy, met with excellent patronage at the Academy. John A. Stevens will appear this week in his own remarkable concoction, Passion's Slave, supported by a good co. Louise Balfe is leading lady, and J. W. Summers and Henry Holland will divide the honors on the male side of the house.

The Lyceum and the People's exchange attractions this week, Baylies and Kennedy's Bright Lights going from the latter house, where business was good, to take the place of Hallen and Hart's specialty co., who have filled the Lyceum to overflowing.

The popular drama, In the Ranks, was never better presented in this city than at the Criterion. The large and well-appointed stage of this house gave ample room for the movement of the heavy scenes, and the capital co. were rewarded for their efforts with very large audiences. This week Hearts of Oak, with James A. Herne in his famous characterization of Terry Dennison.

Of all the museum entertainments in the city, the most extraordinary and at the same time the most popular is that now being offered at the Chicago museum. The co. stationed here is devoting itself to comic operas, and is really presenting them in pleasing manner. The Grand Duchess is the bill this week. The price to both the theatre and curiosity hall is ten cents, with a reserved seat for another dime. Louise Cruikshank is now the principal singer.

Items: Charles Frohman, who has been here with the Victor Durand co., has gone to New Orleans in the interest of the same attraction.—The Hazel Kirke co. will begin a short engagement at the Academy on March 2, going, for the first time in its long career, to a westside theatre. Couldock and the regular Madison Square co. will appear.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (T. P. O'Brien, manager): Notwithstanding the unfavorable weather, Janauschek and co., in My Life, were most favorably received 17th by a good-sized audience. Janauschek, in the dual role of Encore and Mico, two very opposite characters, displayed excellent powers as an actress, and received a liberal share of applause. Helen Rand made an excellent impression as Florence Dunbar. Ogden Stevens portrayed the character of a villain in a very creditable manner. An equally large audience assembled to witness the performance of Aimee in Mam'zelle, 18th. That the audience was well pleased with Aimee's performance the continuous applause fully indicated. Messrs. J. O. Barrows and Newton Chisnell created a great deal of merriment.

MOBILE

Mobile Theatre (Jake Tannenbaum, manager): Planter's Wife co. to fair business, 13th and 14th. Rhea's return engagement, 16th, was not successful, drawing but moderate house. Mardi Gras, 17th, was a grand success.

ARKANSAS.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Minnie Maddern presented her new play, Caprice, to our theatre-goers 18th and 19th, having a very large and fashionable audience first night and fair second. Her reception was cordial and evinced the high appreciation in which she is held by our people. Her style is peculiarly her own, and invariably elicited admiration. Too much praise cannot be bestowed on Miss Maddern. She is a good actress, surrounded by an excellent co., and possesses a play which is admirably adapted to her talents. Her song, "In the Gloaming," was sung very sweetly and was heartily encored. For lack of space we will not individualize each member, but suffice it to say that the fully sustained their parts and increased the charms of the performance by their excellent acting. Miss Maddern received a very hearty call before the curtain at the end of each act.

Items: Le Grand White, Minnie Maddern's manager, who is a strong admirer of THE MIRROR, sends his regards. He reports business very good since the beginning of the new year.—J. Randall Brown, mind reader, is now sojourning in this city. He is accompanied by his wife.—Philip Phillips, lecturer and singer, gave two entertainments at the Methodist Church, 16th, 17th, to good houses.—Special credit is due Alvin Thomas, our stage manager, for his excellent stage setting during Minnie Maddern's engagement.—Eloise Bridges, an old-time star, is now playing Mrs. Foggs, Mrs. Yelverton and Mrs. Muller with Lizzie Evans' troupe. Ida Burrows, a member of the same co., and who is now quite an actress, was formerly one of her pupils.—Louise Sylvester, who was booked for March 3 and 4, has cancelled.—Emma Abbott, who is now touring the South, will probably appear in this city during the early part March. We have had no opera companies here this season.

HELENA.

Helena Opera House (B. R. Fitzpatrick, manager): Frederick Warde's Dramatic co. presented Virginius and Othello, 16th and 17th, to good houses. Mittens Willett deserves special mention for her excellent rendition of Virginia, but the rest of the support was far below the average.

Present: During Mr. Warde's stay in our city his friends presented him with a fine meerschaum set.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager) The inimitable John T. Raymond came, 13th and 14th, in For Congress and In Paradise, to two of the largest audiences ever assembled in the house. On both nights the "standing room only" sign was hung out before the curtain rose. As Major-General Limber Mr. Raymond left many points open for the candidates in the Third Congressional District, who came up to see the performance. He kept his audience in a roar during the entire performance. As Major Belter in In Paradise he was overwhelming received. Mr. Raymond captured the town. Minnie Maddern presented Caprice to fair audiences, 16th and 17th. She was greeted with frequent rounds of applause. Charlie Katzenberg took a benefit 18th.

Items: Charles Katzenberg and W. Wolf, of the Katzenberg Comedy co., took in For Congress and In Paradise, and enjoyed the fun.—W. M. Babbitt, business manager Fred. Warde, is in the city.

TEXARKANA.

Ghio's Opera House (A. L. Ghio, manager): John T. Raymond came, 12th, to a large house and gave excellent satisfaction. Lizzie Evans played Dew-Drop to good business, 16th. Peck's Bad Boy, 27th.

Item: G. W. Mitchell, formerly with Mabel Norton co., and F. H. Byar, of this city, are organizing a co., with band and orchestra, to take the road about March 2.

CALIFORNIA.

SAN JOSÉ.

Californi Theatre (C. J. Martin, manager): The Dalys' Comedy co., in Vacation, played 13th, to one of the largest audiences that ever gathered within the walls of this house. The play, if it may be thus dignified, proved to be nothing more than a rather broad, but very funny variety performance.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager.): The Adamless Eden co., with about seventeen blooming Eves, kept the baldheads in a paralyzed state of rapture, night of 23d. An enormous audience was present, composed almost exclusively of the sterner sex. Indeed, the scene resembled a silver conference. The local papers came out on Tuesday in long editorials denouncing the Eden, and that night the audience was slim. At this writing it is probable that business will dwindle down to almost nothing. Outside of shapely women the show possesses not a ray of merit, excepting Marie Mulle and Venie Burroughs, who have quite good voices. Topsy Venn has seen her best days. All in all, I think The Adamless Eden is about the worst concoction of stupidity that it has ever been my hard luck to witness. It appears entirely out of place on the stage of this house. Week of March 2, James O'Neill will present his Monte Cristo; W. E. Sheridan, 9th; J. A. Stevens, 16th.

Palace Theatre: Galord and Co. are now advertised as the managers of this place, succeeding Ed. Chase. I have not visited the place since it reopened, but I am informed it is an improvement on the old outfit there.

Rakings: Ed. Kauffman has left the Academy. His position was that of treasurer.—Manager McCourt has gone East for a two weeks' stay.—The Adamless Eden co. is booked to appear four nights in Leadville, week of 23d, and one night in Salida.—Donna Madixxa witnessed Clara Morris' portrayal of Cora with evident pleasure one night during the latter's engagement here.—The Tabor Grand stage hands acted in a sort of dazed way in the performance of their duties last week. So many females standing around proved too much for them.—Topsy Venn's former appearance here was as Mary Atwood in Charles A. Gardner's Karl co.—Edith Bird, who takes minor parts in Clara Morris. co., gained many admirers while here.—Marie Antoinette Sanger was too ill to take the part of the Duchess in the A. E. co., and her part was given to Emma Du Chateau—Prof. Wolff was not obliged to give up his chair to one of the fairer sex. The female orchestra failed to put in an appearance, as did also the doorkeeper, attendants, etc. They were all advertised, however.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Edwin Booth appeared before one of the largest and most fashionable audiences this house ever held, on the 17th, in Ruy Blas and Don Cæsar de Bazan every seat in the house was reserved and seats were sold by speculators for $5 each. The receipts were over $1,700. The support by the Boston Museum co. was excellent. Dreams or Fun in a Photograph Gallery was presented by Jacques Kruger and a good co. 18th, to a good-sized house. Kruger as the Photographer is very funny and succeeded in keeping his audience in a continual roar of laughter. Robson and Crane were announced in Sharps and Flats 19th. Before the rising of the curtain it was announced that, owing to the sudden illness of Mrs. Dickson, the bill would have to be changed, and the following bill was given: The second act of Our Bachelors, a lecture to little boys and girls by Stuart Robson, the second act of Sharps and Flats and the second act of The Cherubs. The large audience took the necessary change of bill in good part and the applause was frequent. The support was good.

American Theatre (Le Claire and Ferguson, managers): Austin's Australian Novelty co. gave one of the best entertainments the past week that has ever been given in the house. Every member on the bill was good and consequently the houses have been crowded. Mlle. Aimee, the Human Fly, made the hit of the week. Week of 23d opens with Westbrooke's Comedy co.

People's Theatre (C. H. Jones, proprietor): The Chromos have occupied this house the past week and gave a good show. Business has been light. Week of 23d opens with Agnes Wallace-Villa comb.

Items: George B. Crawford has proved himself to be a very popular manager. The business of the American Theatre has increased weekly since he took the management.—Mamie Cody, of this city, niece of William F. Cody (Buffalo Bill) joined the John Murray comb. while in this city and will play juvenile characters.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): A two-thousand dollar house confronted the greatest of American tragedians, 16th. The audience came expectant, and after shifting uneasily through the tediousness of four hours of wooden-headed comedy, went home thoroughly dissatisfied. This, a university city, is preeminently partial to the lines of the immortal bard. Knowing this, why Booth the great Othello, the celebrated Lear and the matchless Hamlet, should have served us with a dish of mouldy old comedy in the shape of Ruy Blas and the no less moth-eaten Don Cæsar de Bazan, is a puzzle as well as a source of chagrin to our lovers of Thespis. Besides, we protest against these one-night stands. Two hours after the sale of seats began every available spot in the house was gobbled up in the apportionment of which speculators played no inconsiderable part. In consequence, some of our best people were, in the words of the Arab, "left." If, as it has just been shown, a good co. can play a profitable week's engagement here, there is no reason why managers should apprehend any financial disadvantage in arranging for at least a two days' engagement. We shall hail this reform with great pleasure. Robson and Crane played Sharps and Flats to a good house, 21st. Irish Visitors, 26th.

New Haven Opera (House Horace Wall, manager): Jacques Kruger filled three audiences with only such amusement as this unctuous fellow in his inimitable impersonation of Binks is capable, 20th, 21st. If his support would act a trifle less "tired," they would lose none of the auditors' favor, and perhaps add to the enjoyment.

Bunnell's Museum: When I saw Richard Stahl wield the baton I made up my mind that the chorus assisting Corinne in her operatic delineations would have to come right up to time, and they did. Mascotte, Pinafore, Cinderella, and Capers were put on the tapis, and the house was nightly jammed. Ten, twenty and thirty cents is the scale of prices this week—a slight increase over last. Corinne remains another seven days.

American Theatre (Press Eldridge, manager): The Big Four did a light week's business although a good entertainment was furnished. Not to be outdone, the manager next week plays the New York Opera co. in a round of comic opera. The co. includes among others George Kyle, Marie Heath, George Paxton and Kate Bauer. Museum prices will prevail.

Items: "Two for one dollar, best in the house" said an enterprising ticket merchant in front of Bunnell's pushing two thirty-cent reserved seats under my olefactory organ. Shades of my fathers! to think that the ticket-speculating fiend has infested the lobby of the Dime Museum is too tough for utterance.—The high terms in which managers have spoken to me of Manager Wall's business dealing are as gratifying as they are commendable.—Raphael Joseffy gave the second recital of a series, 16th, at the Athenæum. He was listened to by a fairly good-sized audience.—Rumor is

responsible for the statement that Carll's Opera House is to be converted into a skating rink. My impression, however, is that in this, as in many other cases, Madame Rumor lies.—Mrs. LeClair, proprietress of the American Theatre, Hartford, came down last week to negotiate with Manager Eldridge for its purchase. The lady wanted $600, on learning which Eldridge wanted not her theatre, and she returned to the capitol city the same evening.—It was cruelly suggested by a contemporary that the *Register's* acrid criticism of Booth was due to the dramatic critic having fallen from his seat by the breaking of a chair-screw.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Farrar's Burlesque Opera co. gave Cinderella 16th and 17th; Pinafore, 18th and 19th to poor business. Poor co. The 20th was a night of laughter and applause from the rise to the fall of the curtain. Appearance of Robson and Crane and their fine co. in consequence of the illness of Mrs. Dickson. Two Can Play at That Game, the second act of Sharps and Flats and The Cherubs constituted the bill. Sadie Bigelow has recovered. Good house.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Dreams was presented to fair house, 19th. Jacques Kruger and co. were quite satisfactory. Farrar Opera co., 27th and 28th.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): A Bunch of Keys, Bride and Frear's co., to a good house 18th. Teddy Keys, Snaggs and Grimes kept the house in a roar of laughter. Grimes is "a whole show." Fox and Ward's Minstrels come 26th for three nights at low prices.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): J. K. Emmet in Strange Marriage of Fritz last week to fair business. Falka this week by the McCaull Opera Comique co. Michael Strogoff, March 2.

National Theatre (Rapley and Kinsley, managers): Harrison and Gourlay in Skipped by the Light of the Moon, last week, to fair business. The Wallack co. this week in Victor Durand. N. C. Goodwin, in Confusion, March 2.

Ford's Opera House (John T. Ford. manager): The Boston Ideals to fine houses all last week. Fanchonette, the new opera presented on Monday evening, is a waste of time, having no music in it to speak of. A wooden shoe dance by Mr. McDonald and Marie Stone elicited the most applause, though Miss Stone's best friends prefer to see her in more refined roles. Fanchonette, Fra Diavolo, Bohemian Girl and Pinafore will close the engagement. Callender's Minstrels fill out rest of week. Scanlan, March 2.

Items: The Ida Siddons Mastodons were at the Comique last week.—At Herzog's this week, Bobby Newcomb's Comedy Alliance. Next, the Matlack comb. in A Celebrated Case.—The Washington Composers' concert at Congregational Church, 20th, drew a large and well-pleased house. Mrs. Annie Louise Powell was the prime mover in the affair. Mlle. de Nogueiras sang Mrs. Powell's "Years Ago." Marie Therese Nevins sang her own pretty song, "True to Thee."—We have a new quartette of ladies, the Ideal, consisting of Mrs. Nellie L. McCartee, Cora Noyes, Mrs. E. B. Fadeley and Mrs. Jennie True. They give a concert early next month.—The Elks' benefit, Thursday afternoon, filled the National to overflowing. About $1,600 cleared. —The principal members of the Boston Ideals give a concert Monday afternoon at Congregational Church, for charity.—Mark Twain and George W. Cable in readings at same place 28th.—Kate Field will give her lecture on "The Mormon Monster," at the Church of Our Father, 26th.

FLORIDA.

JACKSONVILLE.

Blind Tom returned and gave concerts 23d, 24th, 25th. The Goldens have also returned. They play here 27th, 28th.

Items: The managers of Frank Mayo and Milton Nobles have each been here this week for dates, but nothing definite decided upon. Harry Miner and wife return to New York in a few days.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): W. J. Scanlan, 20th, 21st and matinee, to large and highly delighted audience. Scanlan is very popular in this section and is winning favor every day with his clever singing and acting.

Items: Manager Johnson is doing all in his power to please the theatre-going public, by bringing out first-class attractions, and our people ought to appreciate his efforts more than they do.—George C. Strauss, the clever chief usher and assistant treasurer of the Theatre, has just recovered from quite a severe illness.

AMERICUS.

Opera House (Glover and Perry, managers): W. J. Scanlan as the Irish Minstrel played to a fair business, 10th. Deserved much better; weather unfavorable. The Barlow-Wilson Minstrels, 23d. Milton Nobles will probably play here some time in March.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): Barlow-Wilson Minstrels made their second appearance here this seasons, 18th. They have improved somewhat since their last visit. Mlle. Aimee, 19th, to a large and delighted audience.

ROME.

Nevin's Opera House (M. A. Nevin, manager): Aimee, to a moderate house, 17th. Mam'zelle was well received. Silver King, to a good house, 25th.

ILLINOIS.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Lotta made her first appearance 14th to a very large and fashionable audience. As Mamzelle Nitouche she gave great satisfaction to all. Will S. Smith's Swiss Bell-Ringers, 19th, 20th, 21st, with matinee 21st, at the low price of ten cents admission, drew crowded houses and gave a very good programme. Decatur is the home of Mr. Smith and family.

Items: Mr. Robinson, press agent of the Strategists co., was in the city 20th, billing the co. for 25th.—The snow blockade is about raised on all Western roads, and theatrical cos. are now meeting all engagements.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Lizzie May Ulmer and co. were snowed in and failed to appear, 11th. The Lights o' London attracted good business, 13th and afternoon and evening or 14th.

MOLINE.

Wagner Opera House (W. F. Cram, manager): The Georgia Minstrels, 17th, to a light house.

ROCKFORD.

Opera House (C. C. Jones, manager): The cold weather affected the the business of The Hoop of Gold. Small house 16th and 17th. Co. fair; scenery good.

GALESBURG.

Opera House (F. B. Kirch, manager): Arthur Rehan's co. presented 7-20-8 in fine style, 19th, giving one of the best entertainments ever seen here. The co. is A. No. 1. The concert by the Chicago Madrigal Club, 20th, drew a full house, 500 reserved seats being taken in advance. The performance was good. The Wilbur Opera co. comes March 4; Gus Williams in Captain Mishler, 27th; Anson Pond's Her Atonement, April 18.

Item: THE MIRROR representative desires to extend thanks to Arthur Rehan for courtesies. A more agreeable gentleman we have never met.

INDIANA.

INDIANAPOLIS.

English's Opera House: Fannie Beane and Charles Gilday opened a successful engagement in their "gents' furnishing" play called Collars and Cuffs, 16th. Beane and Gilday both showed marked improvement since their last appearance here. Owing to illness of one member of co., the lines were somewhat mutilated. Appreciative audiences. Lizzie May Ulmer and George Boniface in Dad's Girl closed the week. They have an excellent star, a good attraction, and a moderately fair co. Fair audience. The excessive cold and benefit nights at the other house probably drew off somewhat. Baker and Farron, 26th, 27th, 28th; Hearts of Oak, March 2, week.

Dickson's Grand Opera House: Sunday night (15th), Kate Davenport, some snap medium, gave a spiritualistic seance. The Maennerchor produced the score of Beggar Students to an orchestration by Furst, 16th, 17th, 18th. The audiences were very fashionable, and the performances very creditable for local talent. The society has been invited to present the opera in Louisville, 21st. The entire chorus of eighty people will attend. Nat Goodwin, in Confusion, and To Oblige Benson, which was substituted for Those Bells, 18th, 20th, 21st. The business was excellent.

Zoo: The Alice Oates co. was snow-bound at Kankakee, and did not reach Indianapolis until Tuesday night, missing two performances. When the Oates did come, though, the card "standing room only" was displayed early in the game. Alice has deteriorated greatly, and her voice needs oil and cushions. The co. embraces the usual number of sticks. The dancing of Mlle. Betti Daube was a redeeming feature. For week of 9th, James Reilly's Comedy co. will produce Fun on the Bristol under the title The Widow; or, A Night on the Hudson. The cast includes James Rielly, J. F. Leonard, J. K. Mullin, Jerry Hart, Billy Hogan, Andy Amann, Rosa Mack, Annie Dunn and others.

Museum: The week of Little Red Riding Hood and Stanly Pigmies has been a good week for the management. The juvenile opera was very well done by the little folks.

Elbow Shots: The suit of Haines *vs.* Muggs' Landing co., papers for which were made returnable on the 18th, did not come up on that day. This being a suit for breach of contract (the defendant having cancelled a date at Decatur, Ill.), the attorney for the defense has secured an open date with the court for the early part of May, when Bishop and party can attend.—Manager Gilmore spent a few days in Canada last week. It is a question who paid the export duty.—Harry Rainforth, of the Grand at Cincinnati, circulated here last week.—In calling the roll of professional gentlemen in Indianapolis from 15th to 20th, the following responded: George June, Max Clayton, O. A. Scammon, L. J. Carter, Sellers, Weed, Black, Jack, Ulmer and others that the private secretary did not record.—George W. June, with his Three Wives, completely Mormonized the town last week. He is contemplating a Chicago divorce, as three to one is too big odds.—W. E. English will be home from Washington in ten days.—Manager Gilmore now has plans made and a permit issued for a $400 improvement on the Zoo building.—J. C. Ochiltree, a former MIRROR correspondent at Connersville, has purchased the Indianapolis *Herald*.—During the reign of combs. at the Zoo, Fred Felton will take the stock co. and a few local attractions on the road. Mrs. Fred Felton will be the attraction, and they will play the lesser towns in this vicinity.—During the present season we have six seasons of opera: Ford co. and return date, Wilbur co. and return date, Thompson co., a local representation of The Beggar Student, and now the Abbott Opera co.—One report says "fired" and one says "resigned," but it is a fact, nevertheless, that Gardner, leader of the Oates orchestra, left the co. at end of first act on Thursday night. After two performances, Prof. Kieckhoffer, of the Zoo, proved an excellent understudy, and was able to run the entire music without a hitch.—The Bailey Concert co. has been organized, and will shortly take the road from here The co. embraces only four people, Mrs. Leon Bailey, contralto; Charles Foster, tenor; Lulu Burt, pianist, and Perry Ingalls, cornet soloist. They will play under auspices of only Odd Fellows lodges and G. A. R. posts. Miss Burt is said to be an excellent singer as well as an accomplished pianist.—The local skating rinks have begun a war of prices. "Lay on Macduff, and cursed be he who first cries, enough!"—The Grand orchestra has arranged for one cornet solo each night, and the soloist will stand as per Eastern custom.—Alice Oates will probably return April 27.—In Kit Clarke's strictures on an Indiana jury in last week's MIRROR, he says that "an average Indiana jury can't tell the difference between a cow and a caramel." I would inform him that the jury that "hit him in the neck" here Jan. 23, included three of the neatest ward politicians and three of the slickest professional gamblers that the city has. Clarke need not judge the jury by his own standard. In Portia's words, "So are they all honorable men."—The Nat Goodwin performances for the benefit of the local fire department gives the fire laddies $453.25. They sold 1,693 tickets.—A startling rumor has reached here that at the close of this season Flora May Henry, with Robson and Crane, will wed a dramatic critic on an Indianapolis paper.—Joseffy will return March 4.—John Doris is now a full fledged B. P. O. E., with horns, too.—W. J. Fielding, the gentleman ahead of Fantasma, spent a short time here 19th.—Coming, at the Grand, Three Wives to One Husband, 26th, 27th and 28th; Aimee, March 2, 3, 4; Downing's Tally-Ho, 5th, 6th, 7th; Rag Baby, 9th, 10th, 11th; Fantasma, 12th, 13th, 14th.

RICHMOND.

Phillipp's Opera House (Dobbins Brothers, managers): The Amy Gordon Opera co. drew fairly well 20th, 21st, at cheap prices. Miss Gordon did very nicely—in fact far better than some of our more noted prime donne. The co., though not large, is very fair. John T. Raymond, 28th.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Dominick Murray, in Escaped from Sing Sing, to light business, 19th.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Nat C. Goodwin appeared in Confusion to a large house 17th. The Lights o' London did not fill 19th. Arrived in time for 20th.

Pythian Hall: This place of amusement, after an existence of four weeks, was closed owing to lack of patronage; but will probably reopen in the Spring, when the rink fever has abated somewhat.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Edwin Clifford co. came 13th and 14th with matinee. First night to slim business; matinee and last night, moderate. Ingomar was presented 14th; Mr. Clifford, in the title role, rendered his part in excellent style, and was well supported by Miss Stanley as Parthenia. The Ford Opera co. came 14th and presented the Bohemian Girl to a full house. Zelda Seguin, as the Gipsy Queen, acted and sang her part well. However, the honors of the evening, for sweet singing and good acting, belong to the charming Lula Evans.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): McAdow and Lee's Bunch of Keys did a good business, 13th. Stetson's Monte Cristo failed to reach us, 17th, owing to snow blockade. Rehan's 7-20-8, 26th; A Mountain Pink, March 17; The Pathfinder, 20th and 21st; John T. Raymond, April 9.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): Flora Moore's Bunch of Keys co. played to a large audience, 14th, and caught on immensely. Several changes have been made in the co. lately that have considerably strengthened it. A co under the proprietorship of R. J. Johnston and Frank Goodnow, and managed by E. E. Basye, began a week's engagement, 16th, opening in Hazel Kirke, which they mangled in fine shape. Mr. Mallory telegraphed here that they were using a stolen, garbled and wholly unauthorized version of the play. Nobody doubted that. Maude Atkinson is the star of this co., and one of very dim light she is. The performances were given at museum prices, and thus far have not drawn a full house. The general impression prevails that they are not worth even the small admission fee demanded.

Change: Manager Tucker's lease expires April 1. At that time he steps downs and out, to the regret of every amusement patron in this city. R. W. Curtis, who was the highest bidder, was given the lease for the ensuing year; but this means that D. L. Hughes is to be manager.—Another snow blockade this week prevented numerous companies from filling dates. There have been many cold days for some of them this winter.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene's manager): The Monte Cristo co., holding date 16th, did not arrive here from Dubuque until nine o'clock on the night of 16th, too late to show per date. Manager Greene appeared before the audience and gave a brief statement of the case. Money refunded. As the co. could not reach Oskaloosa because of snow blockade, to fill date of 17th, the play was put on here. Eugenia Blair could not appear as Mercedes because of illness. Siberia held the boards 18th and 19th, to fair houses. The play was well received. Atkins Lawrence was recognized as the once "model" Romeo to eighteen Juliets. Adele Belgarde won the audience as Sara. Wilbur Opera co., March 2; Roland Reed, 4.

CLINTON.

Music Hall (C. E. Fenlon, manager): The Adamless Eden co. (Lilly Clay's) did a good business, 17th, with a church fair in opposition. Heleu Sedgwick, 17th.

Davis' Opera House (E. M. Davis, manager): Hoop of Gold, 19th, to light business. The difficulty in heating so large a hall keeps many away. Fairly comfortable, 19th; Fay Templeton, 27th.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Storm-Beaten co. appeared 14th; second night to very slim business. The manager was so disgusted that he pulled out part of the scenery and left on an early train. Bartley Campbell's Siberia followed 16th, 17th, under the auspices of the Henderson Drum Corps, to the best business of the season, and gave two very fine performances to well-pleased audiences. Lennox's Hoop of Gold co. came 20th and 21st, with matinee, to good business. Well received. Beatrice Leib's friends assembled en massse with many floral tokens of their esteem, and called her before the curtain after each act. Power of Money, March 2; Ford's Opera co., 5th, 6th.

KANSAS.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Mapleson's Opera co. in Trovatore, 18th. Mme. Scalchi was the Azucena, and in singing and acting was simply perfect. She was repeatedly encored and good naturedly responded to every one of these numerous and flatteringly enthusiastic impositions on her good nature. She is without doubt the best singing and acting contralto living. Next in order of merit in the performance came Mlle. Dotti, who made a surprisingly good Leonore both in singing and acting and not a flaw could have been picked in her work even by the most captious critic. The Count di Luna was Signor de Pasqualis and he was an unusually good one both vocally and artistically, one song being enthusiastically redemanded. The Manrico of Signor Cardinali was the one weak spot in an otherwise perfect cast. His facial expression reminded one constantly of "The Man who Laughs," and his shambling, awkward actions indicated either the amateur or great embarrassment. He repeatedly got into misunderstandings with his sword and spurs—finally adopting the expedients of walking sideways to avoid the one and pigeon-toed to humor the others. An unpleasant see-saw tremolo spoiled his singing which might otherwise have been acceptable. Indeed at times he was quite good as it was. The chorus and orchestra were very large and simply perfect in their work. Signor Arditi deserves a word of praise for the excellence to which he has brought his orchestra. Mme. Cavalazzi was vociferously applauded and recalled in her ballet divertissement of which in fact she was the only acceptable feature. The eight coryphees were awkward and misfits generally. But Cavalazzi made up for all their shortcomings by her superb grace and skill, which was indeed "the very poetry of motion." Taken all in all this was the grandest musical event in the history of Topeka. Standing-room was at a premium even with seats at $2.50 a piece which speaks for itself as to our appreciation of the treat. It is to be hoped that we shall have another visit next year. This has been the only performance at either house since my last.

PARSONS.

Edward's Opera House (McKim and Baird, managers): Rentfrow's Pathfinders played a return engagement 14th, to good business. O. P. and Josie Sisson, in their songs, sketches, etc., took down the house, being called back three times. Roland Reed in Cheek came 17th, to light business. This was attributed to the high price of admission charged. Those fortunate enough to be present, however, were delighted and were boisterous in their applause.

Item: The Laura Dainty Mountain Pink co. cancelled their Carthage, Mo., date, and were here on an off night to witness Roland Reed in Cheek. Miss Dainty has many acquaintances and friends here, whom she also visited.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Rentfrow's Pathfinders appeared in Scraps 13th, to good business. The co. is the same as last season, with the addition of the California Sissons, who are a very clever couple. Audience pleased. Roland Reed came 18th in Cheek supported by a good co., to fair business, giving good satisfaction. Hoop of Gold, March 9; T. W. Keene, 17th; Lizzie Evans (return), 21st.

Item: Our Patience Opera co. appeared to a good audience at Nevada, Mo., 19. The audience appeared to be well pleased, especially with Lillian Brown in the title role.

LYONS.

Butler's Opera House (T. A. Butler, manager): Baird's Minstrels, 17th, to fair business. Several new sets of scenery have been added.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Called Back was presented during week of 16th to very good houses, and created a strong impression. Nothing essential to a thorough and successful présentation of the piece seemed to be lacking, and it must be confessed that the play's success may be accredited as much to the excellence of the acting co. as to its intrinsic merit. The most pronounced hit was made by W. J. Ferguson as Paolo Macari. He has created the part and seems to lose his identity in the character, and the wily Italian villain becomes a living reality. Mantell's impersonation of Gilbert Vaughn is a careful, conscientious piece of work, but it is evident the character is too limited in opportunities for him. The Pauline of Jessie Millward was an artistic piece of acting, and is especially worthy of mention. Lights o' London, 23d; Victor Durand, March 2, 3, 4; Salsbury's Troubadours, 5th, 6th, 7th.

Masonic Temple (W. H. Meffert, manager): Thompson's Beggar Student co. cancelled, and this place remained closed except the two nights of Gov. St. John's and Hon. Carl Schurz's lectures. Joseffy, March 2, 3; Callmer's German Comedy co., 4th; Tally-Ho, 5th, 6th, 7th.

The New Grand Theatre (J. P. Whallen, proprietor): Only a Farmer's Daughter, week of 16th, played to fair business. The piece was presented in a very satisfactory manner, although some of the co. were rather careless and indifferent. Lillian Lewis has a magnificent stage appearance, and looks and acts the dashing, reckless adventuress. She has many admirers here and increased her popularity by her finished, artistic performance. The White Slave, 23d; Planter's Wife, March 2.

Harris' Museum (James Revell, manager): This place has had a week of very fine business, with the Van Tassell Dramatic co. as the attraction. This is one of the best cos. that has appeared here, and has been booked for a return engagement. C. B. Bishop in the Widow Bedott this week, with a prospect of fine business. Grau's Opera co. in The Queen's Lace Handkerchief is underlined for the week of March 2.

PADUCAH.

Morton Opera House (Morton, Kirkland and Quigley, proprietors): Janauschek supported by a good co., 13th, in My Life, drew the largest and most fashionable audience ever seen in the house. Madame was received with great applause and many floral tributes of appreciation While in the city she was the guest of one of our most prominent citizens, M. Bloom. Atkinson's Comedy co. No. 2, in Peck's Bad Boy, 18th, to splendid business. The ring and the watch that are given away at matinees is a good card; it catches all the boys and girls.

MAYSVILLE.

Washington Opera House (Harry Taylor, manager): This new house was opened on the 18th to splendid business, which continued good throughout the week. It was to have been opened on Tuesday, but the Amy Gordon Opera co. was snowbound in Indiana for fifty-five hours. They did Olivette, Mascotte, Girofle-Girofla and Fatinitza, opening with the last named. Dixon, the baritone, and Adele Barker were billed, but did not appear. The management loses slightly on the week's business, having given a guarantee of $1,000.

New Opera House: Managers who do the Lexington circuit will be pleased to learn that our new Opera House is at last completed. The building was erected under the direction of Oscar Cobb, the architect, and is a gem. It is modelled after Haverly's, in Chicago. It has a seating capacity of 800, with a 36x47 stage, and twelve dressing-rooms. The Amy Gordon Opera co. gave the opening performance (Fatinitza) to good business. Mr. Cobb made a very remarkable speech, in which he spoke of the "inundated surface of the Ohio flowing Gulfward toward the sea," winding up with the following: "I now, on behalf of this noble institution, the Independent Washington Fire Company [the owners], present you this building, this beautiful Opera House, for your friendship and patronage, and as we go along through life we must remember that motto: 'In the path of prosperity we gradually come together.'" Mr. Cobb is a good architect, but as an orator and framer of lucid sentences he is not a success.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hyams and Leonard, managers): Lizzie Evans' co. in Dew-Drop, 17th. Miss Evans was very good. I am sorry I cannot say the same of her support, which (with the exception of Lizzie Ingles as Grandma Yelverton and Henry Schart as Jack Bright) was very poor. One of the best houses of the season.

Personal: Mr. Williams, in advance of Planter's Wife co., is in the city.—Emma Abbott's Opera co., March 2 and 3.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Those clever artists, the Hanlons, were greeted by two large audiences, 18th and 19th, and gave great satisfaction. The co., scenic effects and properties were fine, and the various "accidents" were applauded to the echo.

People's Theatre (William Wylie, manager): A big business was done at this house last week and standing-room has been scarce. Dick and Hattie Stewert in their glove acts and club swinging, the Healeys in their songs and dances, and the lively Kate Sanford in a good afterpiece, have brought the dollars into the box-office, and Dave Collins wears a beaming smile.

City Hall: Uncle Tom's Cabin still possesses as much drawing power as a good mustard-plaster, and Marshall's co., headed by that wonder, Daisy Markoe, left town with a good contribution from the audiences present 21st and 23d.

Caged: Margaret Mather is booked for three performances, 2d to 4th, and will probably do Lady Macbeth, Honeymoon and Romeo and Juliet. Business is improving here.—The Lucier Family and Hi Henry Minstrels are doing a good business among the small towns. —Matt Morgan's Art Statues is the next week's attraction at the People's.

BANGOR.

Opera House (Frank A. Owen, manager): Nobody's Claim, with Joseph J. Dowling and Sadie Hasson in the leading parts, played to good sized house, giving good satisfaction, 16th and 17th. Hi Henry's Minstrels played return engagement, 20th, to a crowded house. It is the best minstrel show that has been here some time. Margaret Mather comes March 6 and 7, and will be seen in The Honeymoon, Lady of Lyons and Macbeth. The Lucier Comedy co. open for a week's engagement 23d, playing at very low prices. Bennett and Moulton Opera co. are coming for a week, opening March 9. Abe Spitz, manager of the Lucier Comedy co., is in town. He joins the Nobody's Claim co. March 8.

MASSACHUSETTS.

LYNN.

Music Hall (James F. Rock, manager): Atkinson's Jollities in The Electric Spark opened, 16th, to a large house, and did a good business the entire week, appearing in seven performances. A jollier entertainment has not been witnessed here in a long time. Low prices. Eugene Willard, stage manager, and Linda Johnson, who impersonates the Doll, are local favorites and were well received. Fred Clare as the boy was immense, and his recitations received triple encores at every performance. Lillie Bate (Mr. Charles Atkinson) was tendered a perfect ovation for her captivating acting as Sally Smiles. Belle Olafson, a regular member of the co., who has been indisposed, appeared as Sally two nights. She is a pretty girl, with a pleasing contralto voice. John Savage is the best singer in the co., but I must draw the line at his acting. Charles H. Duncan, comic vocalist, appeared between the acts and kept the gallery in the best of humor. Austin Parker, musical director, is one of the finest, and a very pleasant gentleman.

Sparks: Margaret Mather will appear in Macbeth at the Coliseum, April 28.—A co. calling themselves Phillips' Pleasure party came to grief after three nights' poor business at "dime museum prices," 19th. Music Hall will surely be remodelled next season.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Sam Lucas' Concert co. appeared 17th to good house. Prof. Mohr gave a matinee 21st to good audience of children.

Items: Bennett and Moulton Opera co. want to cancel their date. They are booked for three nights and matinee.—The Miniature Patti co. have secured a date in March. Second appearance this season.

TAUNTON.

Music Hall (A. B. White, proprietor): Bride and Frear's co. in Bunch of Keys, 16th, to a fair house. Performance gave universal satisfaction. Arthur Dunn as Grimes and F. H. Frear as Snaggs were very funny. Nobody's Claim, March 2.

NEW BEDFORD.

Liberty Hall: Birds of a Feather flocked together, 19th, 20th, 21st, and the people flocked to see the flocking, attracted by the low rates and the really good talent. A Day in June was the piece produced; a very seductive title when one's nose is frost-bitten.

Items: The bill-boards are covered with conundrums concerning "B. O.," but as the co. will not be here to answer them, Boller, of the Baltimore and Ohio, telegraphs that he thinks he can utilize them to advertise his business.—Manager Omey says the scenery for Zozo is to be very elaborate. He thinks if Zozodont draw he doesn't know what will.

LOWELL.

People's Theatre (Herbert E. Webster, manager): Katie and Gussie Hart, supported by amateurs in Ora, to medium business last week. Opening 23d, Mr. and Mrs. W. J. Conway, Frank Livingstone, Richmond and Glenroy, Retlaw and Alton, Kitty Sheppard, Delmore and Wilson, Belle Harrison and Emerson and Allen.

Music Hall (Walter S. Simons, manager): Fox and Ward's Dime Show, 16th to 19th, gave us the usual number of chestnuts to small audiences. The Hanlons, 20th to 21st, to packed houses. John Murray and Jeannette Howell, week of 23d, changing bill nightly.

Item: The Union Square Theatre has accepted a five-act emotional play entitled On Condition, the scene of which is laid in New York society life, written by A. Addison of this city, a gentleman well known in newspaper circles throughout the State.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Robson and Crane in Sharps and Flats, 18th. Big and well pleased house.

Dates: Harrigan and Hart have written for dates in July, and McNish, Slavin and Johnson's Minstrels for a date in August.

HOLYOKE.

Opera House (Chase Brothers, managers): Two evenings of this week have been given up to Robson and Crane, 17th, and Edwin Booth, 18th. The former as Cherubs, the latter as Iago. Success financially vastly in favor of the latter, but the former more entertaining

MILFORD.

Opera House (George G. Cook, manager): Bride and Frear's Bunch of Keys co. gave an excellent performance, 19th, to a light house. Arthur Dunn as Grimes made a decided hit, the audience encoring him repeatedly. Popular prices—seventy-five, fifty and twenty-five cents.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, manager): Sieba in all its bewitching grandeur completely paralyzed Detroiters. At least I should judge so from scarcity of encores. I don't mean to say that Detroiters don't appreciate anything of this kind, and the expression "paralyzed" must be understood in the right sense. With the exception of some mismanagement of scenery, Sieba moved in its accustomed splendour and was well presented throughout the engagement. Mlle. Brianza and her well-drilled and pretty coryphees were the favorite attraction. New York Criterion Comedy co., March 2; Neil Burgess, 9th, 10th and 11th; Private Secretary (Gillette's), 12th, 13th and 14th.

Detroit Opera House (Charles A. Shaw, manager): The Wages of Sin, with its admirable cast, did a poor business, but gave a decidedly satisfactory presentation. Marie Prescott, as Ruth, was given a cordial reception, as she is a great favorite here. Mr. and Mrs. George S. Knight presented the comical Over the Garden Wall to moderate business 12th, 13th and 14th. In this absurdity it is a draw who carries off the honors with Bridget rather in the lead. The Knights made a decided hit anyway, and should have been better patronized. In the Ranks will be put on all this week, and at the reduced prices ought to draw large houses. Rag Baby, 5th, 6th and 7th, followed by Gus Williams, 9th, week.

White's Grand Theatre (Charles O. White, manager): Little's World was the only attraction last week that was was really patronized to any great extent, crowded houses being the rule at all evening performances. The matinees were also well attended. This co. presents The World in a creditable manner, and were well received. Dominick Murray, in Escaped from Sing Sing, will be the attraction 23d week, followed by Hallen and Hart co., March 2, 3, 4; Silbon co., 5th, 6th and 7th.

Squibs: Julius Kahn was in the city a couple of days last week.—John Candler has been promoted to the position of chief usher at Whitney's. A well deserved appointment.—Charles O. White goes to Washington March 1. His wife who has been in New Orleans for several weeks will meet him there.—The genuine Col. Wood, of Chicago and Philadelphia museum fame, was in the city last week. He is looking around with the purpose of settling down to business here. His home is in Adrian —Maude Harris, who is travelling with Mr. and Mrs. N. C. Forrester's co., is a sixteen year old Detroit girl.—William H. Powers is again in city after a perilous trip through Michigan with Robert Ingersoll. If it had not been for the never-failing courage of William, "Bob" would doubtless have perished in the snow-drifts at White Pigeon. As high as $30 was offered for a beefsteak, with nothing but snow for an appetizer.—The ladies of the Thompson Opera co. emphatically deny the base insinuation of a city paper in reference to their chewing gum. They declare they never chew.

GRAND RAPIDS.

Redmond's Opera House (W. H. Powers, manager): The Two Johns was played by J. C. Stewart's co., 18th, to about $350, which is a very good showing considering the fact that the co. was prevented from making their original date (15th), being snowbound near New Buffalo for about twenty-four hours. The entertainment abounds in coarse fun and comical situations, and is well calculated to please a mixed audience. Rag Baby, 2d; Neil Burgess, 3d.

Power's Opera House (W. H. Powers, manager): Robert G. Ingersoll lectured on Which Way, 17th, before a small audience. The eminent orator's popularity seems to be on the wane in the Valley City. The Wages of Sin, as presented by Maubury and Overton's co., was greeted by only fair-sized audiences, 19th and 20th. The co. is one of the best we have had this season, and should have received more encouragement from our theatre-goers. Marie Prescott, as Ruth, sustained the splendid impression made here in former visits. She was the recipient of many recalls and other marks of favor due to a truly good actress. George S. Knight, 28th.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Robert G. Ingersoll entertained a large audience, 15th, with his lecture "Which Way." He presented no new arguments, and on the whole is not a dangerous enemy to Christianty. Mr. and Mrs. George S. Knight in Over the Garden Wall had a large and delighted audience.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Joseph Murphy; 16th, to a large house, notwithstanding the mercury stood twenty degrees below zero. Murphy is a great favorite in this city, and always draws crowded houses. Berger and Enos' Galley Slave, 18th, to a fair house. They have one of the best cos. seen here this season. J. Z. Little's The World, March 5.

Items: W. C. Coup, the circus man, is in the city. He has bought a third interest in Lewis and Bristol's troupe of twelve trained ponies. One of the ponies is an accomplished roller skater. Thirteen more will be added making twenty-five in all. They will give exhibitions in halls and call the entertainment an "Equescurriculum."—The Galley Slave co. was snowbound the 16th and lost a date.—*The Sunday Morning Call* has been contributed to the Actors' Fund reading-room.—Thomas Kies of the Ionia Theatre commenced suit in Grand Rapids 18th against the Two Johns theatrical co. for fifty dollar damages for not appearing there last night. Agent Rice referred the matter to Mr. Agnew of the Chicago and West Michigan road, who will respond to the summons. The co. was snowed in forty hours on the road.

CHARLOTTTE.

Kellogg Opera House (C. F. and W. H. Marple, managers): Rarely has an audience in this city had the opportunity of witnessing such dramatic ability as was presented by the Galley Slave co. under the management of Berger and Enos, 19th. The play is a powerful one wiih just enough comedy in it to make it spicey. Large and delighted audience Standing-room-only before curtain rose. W. J. Scanlan, March 28.

PORT HURON.

City Opera House (Clay and Buckley, managers): George S. Knight and wife appeared, 18th, with the thermometer twenty-two below zero, to a good house. The new play, Over the Garden Wall, gave the best of satisfaction. The Two Johns appeared to a good audience, and pleased them immensely, 19th.

KALAMAZOO.

Academy of Music (Benjamin A. Bush, manager): Galley Slave to fair house, 17th. John T. Raymond, March 7.

Going: Roller-rink [illegible] last month, and all [illegible]

LANSING.

Buck's Opera House (M. J. Buck, [illegible] Berger's co. played The Galley Slave to a [illegible] 20th. Never was there a better illustration [illegible] adage that "misfortunes never come singly [illegible] chestra, through an awkward blunder [illegible] been engaged for the wrong night, and [illegible] silence filled the time between acts. The night [illegible] cold, and the house was chilly. Miss Bonner [illegible] ing lady, had a very bad cold and could [illegible] heard. Mr. Enos, cast as Baron Le Bois, as [illegible] "steel," was fully as rigid, and a mighty night [illegible] To cap the climax, a fire broke out in town [illegible] middle of the third act, to which half the [illegible] stampeded, probably with the idea of getting [illegible]

Booked: John T. Raymond in For Congress, [illegible] 4. Thompson's Opera co. in The Beggar Student, [illegible]

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, [illegible] House closed three nights Clara Morris cancelled [illegible] 17th and 18th. Fay Templeton Opera co., 19th, [illegible] 21st and matinee, presenting Mascotte, The Cou[illegible] and Olivette, drawing large and appreciative audie[illegible] Fay is a bright, clever little actress, and a favorite w[illegible] the St. Paul public. As Bettina, Olivette and La[illegible] she is captivating, energetic and pleasing in voice [illegible] action, rendering the roles in a manner that deserve[illegible] won from her audience the most hearty plaudits [illegible] calls. Alice Vane deserves mention for her [illegible] pleasing rendition of the roles of Fiametta and [illegible] sharing the honors with the star. John Templeton [illegible] exceedingly comical in his roles, and kept the audience convulsed throughout. George Olmi made a good im[illegible] pression in his several roles. Co. and chorus fair. Ford Opera co., with Zelda Seguin, 26th, 27th and 28th.

Olympic Theatre (Edwin P. Hilton, [illegible] Attraction, week 16th, The Floating Angels comb., [illegible] fair lot of sketch and specialty people. Only fair business. New faces: Jessie Jay, Alice Mansfield, Cra[illegible] ford and Weldon.

WINONA.

Philharmonic Hall (Grey and [illegible] The Romany Rye appeared to a fine audience, [illegible] giving fair satisfaction. Katie Baker, as Gertie He[illegible] was, by all odds, the star of the troupe.

MISSOURI.

SEDALIA.

Wood's Opera House (H. W. Wood, [illegible] One of the largest audiences of the season [illegible] Flora Moore's Bunch of Keys, 17th. The performance gave satisfaction. Coming attractions are Hoop of Gold, March 6 and 7; Cromwell's Art Exhibition, [illegible] 10th and 11th; Monte Cristo, 12th; Baker and Farron, 14th; T. W. Keene, 16th.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, [illegible] Boston Theatre co., in Youth, 13th, 14th and matinee. Business fair; co. good. This was the last of a long line of melodramas, which have generally been very well patronized, but at last, apparently, we have had enough of them—at least for the present. Mapleson's Italian Opera co., 20th, in La Sonnambula, with Nevada, [illegible] cini, Cherubini, Rinaldini, Bieletto and Serugnia in the cast. Business very large, and audience apparently greatly delighted. Nevada created quite a furore. [illegible] night Marriage, 27th; Dalys' Vacation, 28th; Hoop of Gold, March 4 and 5; Mountain Pink (Laura E. Dainty), 7th; Barry and Fay, 9th and 10th; Lotta, [illegible] John T. Raymond, 17th.

SPRINGFIELD.

The fragrance of Laura E. Dainty's Mountain Pink was enjoyed by a fair-sized audience 13th and a standing-room only matinee 14th. Flora Moore's Bunch of Keys 19th to a crowded house, the largest of the season.

JOPLIN.

Joplin Opera House (H. H. Haven, [illegible] Roland Reed in Cheek, 16th, to good business. The play was well received. Blanche Vaughn, as Nell, divided honors with the star. She made herself a great favorite.

Items: Although times are very hard, I am pleased to inform you that theatrical business in Joplin is improving.

MONTANA.

BUTTE CITY.

The Standard Dramatic co. closed a very successful week here 16th, although snowing heavily during the week the plays drew big houses. Sullivan's Mirror of Ireland opened 19th for four nights, and next week the Standard co. returns for seven nights and will produce French Spy and Black Sheep.

Items: John Maguire has returned from the East, and brought with him the Wife's Honor co., which hailed from Chicago, with the author, Lawrence Marston, as star. It appears that Maguire never saw Marston act, and took his credentials at his own valuation; but after three performances of A Wife's Honor Marston was relegated to walking gentleman's parts. Since the change has been made in the casts of plays, business has steadily improved. This co. will form Maguire's stock for Montana. John Chrysler, manager for Sullivan's Mirror of Ireland, is in town.

The New Grand Opera House will be opened in April, but nothing definite yet as to who gets the opening night. Janauschek is booked for about that time, and she may be the fortunate one.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): The Ford English Opera co. gave a most [illegible] performance of Bohemian Girl, 16th, before a very large house, but the next day, in The Little Duke, they redeemed themselves by a very beautiful presentation of it. They return for a matinee and evening next. Kate Castleton did a fine business the afternoon and evening of the Saturday before (14th), but she does a little too much high kicking to please a matinee audience. Monte Cristo, 23d and 24th.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Kate Castleton presented the piotism farce-comedy, At Sea, 9th, to a fair-sized audience. With a few exceptions, the parts were all well taken. Donovan's Tennesseans came 18th to poor business. The co. is composed of some very good vocalists—much superior to the average concert troupe. Six members of the orchestra left at this place, their engagement having run out, and the present poor business did not warrant the management re-engaging them. Hoop of Gold co., 27th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Zozo drew only moderate houses last week, although the fine co., splendid scenery and elegant costumes merited better patronage. The spectacle was thoroughly appreciated by those who attended. A matinee, 23d, ushered in Ada Gray in East Lynne, and was largely attended. The evening attendance was also very large and appreciative. The support was well chosen, those especially deserving of mention, after the star, being J. Clinton Hall, A. Z. Chipman and Linda Newell. The play exerts the same lachrymose influence as of yore. The co. remains until Wednesday night, and will be followed for three nights by the Black Flag co. Next week, Boucicault.

Washburn's: The New York Opera co. opened to a good house, 16th, in The Mascotte, with Marie Heath in the title role, and supported by a good co., among whom were George Paxton, George Kyle, Thomas Martin, Milla Crawford and Ella Gardiner. The same bill was repeated 17th. Chimes of Normandy, 18th, 19th, and Olivette 20th and 21st. The attendance throughout the week was not what the performances warranted; but still it was fair. Queen's Evidence, with Harry Jackson, and a fair co., opened to a very good house, 23d, and will continue rest of week.

Items: Charles R. Gardiner works hard in looking after the details of the Zozo co., as a manager certainly must in attending to a co. composed principally of the fair sex.—Warren Ashley, of the Zozo co., was happy in having his wife, Marie Heath, of the New York Opera co., playing here the same week.—Mr. Watkins, manager for Ada Gray, says that he has no reason to complain of business this season.—Leslie Gossin's benefit this evening (24th) bids fair to be a success, as a great number of tickets have been sold.—Carrie Swain comes to the Academy March 9.—George Adams thinks he is overworked in the Zozo co., but his plump appearance does not back his statement.

NEWARK.

Park Theatre (Leonard Gray, manager): W. A. Mestayer and Theresa Vaughn came to excellent business, 19th, 20th, 21st. Ada Dyas, H. M. Pitt and a co. from the Madison Square Theatre came for a matinee and evening performance of Young Mrs. Winthrop, Monday.

Library Hall: Mr. and Mrs. O. W. Wren gave Checkmate and Outwitted to fair audiences Monday afternoon and evening.

Newark Opera House (Fred. Waldmann, manager): The Lorellas' Comedy co. held the boards this week in Mishaps. On March 2, Austin and Davene's Allied Attractions will come for the week.

Item: Carleton's English Opera co. will be here 26th, 27th, 28th, in The Drum-Major's Daughter, The Mascotte, and The Merry War.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, [illegible] Salsbury's Troubadours, in Three of a Kind, [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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NEW YORK, - - FEBRUARY 28, 1885.

MIRROR LETTER-LIST.

Armand, Joe
Armstrong, Kirk
Abrams, Ed.
Aldine, Nellie
Anthony, Mgr.
Allen, John
Bartlett, H. T.
Bandmann, D. E.
Bailey, G. T.
Baird's Minstrels, mgr.
Bradley, Miss L. (2)
Baker, Geo. H.
Boucicault, Dion
Brooks, Walter
Benison, Mrs. M.
Beaudet, Miss H.
Brien, J. T.
Bowron, Wm.
Blackburn, Mary C.
Barringer, Chas.
Bowers, Mrs. D. P.
Bailey, Mollie (2)
Bishop, C. J.
Brocolini, Signor
Blanchet, A. D.
Bowman, Fred
Bonfort, Philip
Bancroft, Miss E.
Brown, F. A.
Bauren, Robert
Barry, Helen (2)
Blakey, T. W. H.
Barnes, Elliott (2)
Burnside, Miss. Jean
Breen, Louis
Bonner, Charles
Barber, John
Bayley, Fred (2)
Bentley, Walter (2)
Burrill, J. F. (2)
Boshell, Amy
Blanchard, Gertie A.
Cooper, Leo
Clifton, Bessie
Callan, Jas.
Castleton, Kate
Chipman, Minnie B.
Clark, J. S.
Cahn, Julius (3)
Chase, A. B.
Carner, J. W.
Charlace, Henrietta
Crabtree, Charles
Clark, H. M. (2)
Cowell, Miss Sydney
Chatterton, G. W.
Campobello, Sig.
Castle Burlesque co.
Cragg Co. Man'g.
Callender, Chas. (2)
Charonson, Alice
Courtney, William
Castagneri, Sig.
Craig, C. G.
Clayton, M. L.
Clayton, Estelle (2)
Dickson, Chas.
Dunbar, C. B.
Doud, Frank
Drew, M. F.
Dunbar, E.
De Vernon, Frank
DeGarmo, Mrs.
Damerini, Virginia
De Kriss, Charles
Dapias, Eugene
Dudley, Miss Perle
Desmon, Louise
De Belleville, Fred
Dawn, Elliot (2)
Elliot, Gertie
Ealy, Lillie
Evans, J. D.
Earl, Mabel
Edgington, Lillian
Eustis, F. J.
Ely, A. L.
Elsworth, H.
Fisher, J. D.
Fisher, Addie (& papers)
Frankel, Gus
Fisher, Alex.
Fessenden, Lucy
Fredricks, Wm.
Ford, F. W.
Fulford, Rob't
Fish, J. S.
Fenton, Essie
Freer, Margaret
Foote, Richard
Fredda, Madame
Gardiner, Frank L.
Gorman, Grace
Green, J. D.
Grindell, D. E.
Gunter, A. C. (2)
Grandie, E. E.
Germaine, Revel
Gana, Geo.
Grady, C. J.
Gordon, M. G.
Gillette, Florence
Gibbons, Bessie
Graham, Miss
Howson, John
Hunting, Percy
Hamilton, F. C.
Harkins, D. N.
Haskell, Harry H.
Herrman, Prof.
Harlan, Wilbur
Hopper, M.
Holmes, Raymond
Harriman, Chas.
Hake, Herbert
Howard, Charles
Holbrook, Eugene A.
Hunt, Lizzie
Howard, Frank (pkge)
Holcombe, Rachel
Halford, H. H.
Hall, C. J.
Haynes, Mr.
Havens, Harry
Harris, Wm. (3)
Hight, Fred.
Hill, Gertie
Impostor (Mgr.) The
Janish (Mgr.)
Jones, E. B. (3)
Jase, George
Jackson, Isabel (2)
Jordan, George W.
Jennings, J. O.
James, Howard
Jones, Dick
Jones, Al
Knight, Geo. S.
Kline, C. B.
Kealy, Mrs. S. J.
Kramer, Hans (2)
Kenney & Deane
Kimball Opera Co.
Kelly, Will V.
Lee, O. W. (2)
Lee, M. A.
Lord, D. A. (4)
Laurent, H. (2)
Lynch, Miss Marion
Ludlow, Charles
Lewis, Jeffreys
Lisle, Rose
Larkin, James
Lytle, R. W.
Lacy, Harry
Longworth, D. G.
Lissner, J. J. (2)
Lynch, Ed
Louis, J. R.
Moulton, Arthur (2)
Merson, Chas.
Mestayer, Mrs. Nellie
Mortimer, Mabel (2)
Mackin, Thos.
Murphy, Jos.
Modjeska, Mme.
McAuley, Barney
Morton & Bell
McFarland, Ed.
Marks, Ted D.
Mayer, Justin
Mitchell, H. C.
McDonnell, Allen
Mansfield, H. S.
Meredith, Harry
Morant, Fanny
Maddox, George G.
Maguire, Mr.
Morean, Eugene
Marryat, Florence (2)
Maguire, Thos.
Mitchell, Miss J. M. (2)
Morton, Charles H.
Miller, Ch. A.
Martin, C. R.
Morris, George O.
Maeder, Fred.
Marston, E. F.
Morris, Wm.
Milan Opera Co. (Mgr.)
Morris, R. G.
Morrissey, Jas. W. (2)
Morgan, Willie
Montgomery, H. W.
Matteson, Jas.
McEwen, Jas. L.
Nagle, Harry
Norman, S. P.
Navin, Ida
Netter, E T.
Nelson, Virginia
Odem, Walter
Operti, Fred.
Ohrenstein, C. J.
Parker, John W. (2)
Pease, W. M.
Parrott, M. J.
Pike, S.
Plunkett, Annie
Percy, Arthur
Prather, Miss Dempsey
Potter, F. W.
Piggott, Joe
Pendy, John
Parsloe, Charles T. (2)
Peters, John
Poor, Charles B.
Phillips, Gus
Payson, F.
Pitou, Augustus
Pulsifer, Chauncey
Pelham, Fred
"Permanent"
Palmer, Miss N.
Paulding, Fred
Fagett, Will F.
Pollett, Geo.
Runnell, William
Ritter, Prof.
Reichman, J. L.
Ross, A. M.
Rodgers, Chas.
Robertson, Wm. H.
Richmond, Horace
Robertson, Charlie
Ruby, Marion E.
Rose, Fred.
Rolfe, Chas.
Rankin, Geo.
Rice, Mary L. (2)
Raymond
Rider, M. L.
Rose, F. O.
Smith, C. H.
Starr, Hattie
Siliven, G.
Sheesan, Mr.
Stahl, Richard
Sherwood, B.
St. Quinten, Lizzie (2)
Salvena, Alex.
Smith, Mrs. John (2)
Stoddard, Harry (3)
Strong, Geo. L.
Stedman, Ed
Spencer, A J.
Stude, G.
Simpson, Alfred L.
Stone, E.
Spitz co. (Mgr.)
Sylvester, Louise
Steele, Geo. (2)
Steele, Harry
Smith, Wm. H.
Sargent, H. J.
Scott, Claire
Suits Annie
Stafford, Wm.
Sanson, Bessie
Sansbury, Dot
Tayleure, Roland (2)
Thompson, W. A.
Thorne, Nellie
Thornton, Miss H.
Theo, Mme.
Townsend Camille
Thea, Wm. J.
Tannehill, Jr., Frank (2)
Templeton, John
Thomas, Agnes & papers
Thompson, Charlotte
Tibbetts, C. L.
Tuthill, Benj.
Titus, C. J.
Union, F. L.
Ulman, Louis
Vane, Sadie
Valentine, Madge
Vicatti, Mrs. S.
Watkins, Chas. A.
Woodson, Frank
Wilkes, T. J.
Whalen, Michel
Woodhull, H. S.
Ward, Robert
Waldro, Minnie
Warkensteen, A. J.
Wyndham, Charles
Wright, F. E.
Webster, A. C. (2)
Watkins, H. D.
Waters, Lizzie
Walsh, Jack
Wright, J. K.
Wiley, Dora
Wagner, Mr.
Washburn, Man'g.
Wilson, Rose
Walstrum, Chas.
Wheeler, B. F.
Watkins, Wm.
Wills, Frank
Wellington, Rene
Waldro, Lizzie
White & Lynch
Williams, Odell
Weil, Marion
Waldron, Nelse

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A Boom for the Balcony.

When the new Lyceum Theatre is opened to the public it will present, among other novelties, a curious reversal of prices to the various portions of the auditorium. The seats in the parquet will be sold for less than those in the balcony.

This is not so much of a novelty when it is considered that formerly the pit and balcony occupied these relations. But the plan will be looked on, of course, as an innovation; and so it is in effect.

While we may not agree with some of Mr. Mackaye's schemes for turning prevalent theatrical customs upside-down or inside-out, we can commend in advance his effort to renew the former prestige of the first tier. Whether the attempt will be crowned with success is doubtful; for society, while ready enough to follow freaks of its own, is not so ready to be led by the nose, even when reason and sense prompt the guidance.

The balcony has unjustly been under a cloud for a long time. People can show themselves and see other people better in the parquet; therefore that quarter has become snobbishly fashionable. The balcony is a real coign of vantage. From it the best view of the stage is invariably obtained, and the voices of the actors are the better heard. Of the many ideas Mr. Mackaye proposes to apply to the Lyceum this is one of the soundest. We trust it may meet with encouragement.

Another Triumph.

The cable brings a gratifying account of Mary Anderson's appearance at the London Lyceum, Tuesday night, as Julia in The Hunchback. "Our Mary," it appears, was greeted very enthusiastically and her fine acting elicited unqualified admiration. The audience was large and composed of representative professional, literary and society people.

Americans recently arrived from the British capital, and whose opportunities for observing the receipts at the Lyceum since it has been tenanted by our fair countrywoman, state authoritatively that her profits have eclipsed even those of Mr. Irving's most prosperous engagements. This liberality, we are not sorry to say, has been reciprocated by our people in their treatment of the English tragedian during his present visit.

What We Want.

NEW YORK, Feb. 20, 1885.

Editor New York Mirror:

The question arising in one's mind after reading your lines on an extract from Sardou's Theodora is, What do you newspaper men want, anyhow? It seems impossible to satisfy you, either by the sublime, the reasonable or the ridiculous. Richelieu, The Iron Chest and The Apostate were recently brought out, and immediately up went a chorus from the press of the plays being stilted, verbose, unnatural, belonging to an exploded school, etc. Yet when a man like Sardou comes along and goes right down to the sentiments and language of everyday life, you threaten to throw printer's ink on his work, and show what commonplace stuff he writes after all.

Surely this is not fair. You ought to be consistent; you ought to come out boldly for one or the other, or to allow for either when it is good. This you do not do. Sardou recently attempted to give us something more than the common in Daniel Rochat. What was the result? He wrote the most brilliant play and achieved the most signal failure of the century. *Eh bien, vous voila!* Once more, in conclusion, it would be interesting to know what you newspapers want, and where you expect to get it. READER.

It will not be difficult to tell our "Reader" "what we newspaper men want, anyhow." Whoever has followed the course of THE MIRROR must have observed that in dramatic efforts we have always called for the best and applied the standards established by the most intelligent use in judging the plays performed.

We have no school—except the School of Human Nature, in which character is truthfully delineated and scenes in life presented in symmetrical form, with the joints and articulations carefully adjusted so as to produce a coherent, living creation.

As to details in reference to our correspondents, is not all that we have asserted true?

Are not the plays alluded to "stilted," "verbose," "unnatural?" Is not the citation from Sardou "commonplace" on the face of it? Your averment that "he goes right down to the sentiments and language of everyday life," does not retrieve him in the slightest. We do not want on the stage the humdrum and prosy speech of everybody and anybody unrelieved by the skill and art of the playwright. It is to be understood that some selection and embellishment are to be employed in the use of materials from everyday life. Such treatment is not obvious in current plays. Bring such trite utterances in as they employ in comparison with a page of Shakespeare, Sheridan, Goldsmith, or even of the best contemporary playwrights, and you cannot fail to see the vast dissimilitude. Even Daniel Rochat might not be able to stand unabashed in such presence.

It is by hearty condemnation of false presentments on the stage that we hope to see it restored to its better character; and when that day comes it will be found that in the writing of a good play the talents of the true humorist, poet and dramatist will be combined in one. The plays which you call us to account for having condemned, would be scarcely able to meet these requirements.

Personal.

HARRISON.—Above is a portrait of Alice Harrison, taken as she appears in Ixion. Miss Harrison has developed into a burlesque actress of rare ability. Her comic and mimetic talents are remarkable. In the walk of burlesque Miss Harrison is as distinctly clever as Henry Dixey, who may truly be said to be her only rival in either sex.

KELLOGG.—Clara Louise Kellogg is lying ill at the Clarendon Hotel.

BALFE.—Louise Balfe is giving John A. Stevens excellent support en tour.

COLLIER.—James W. Collier is gone to New Orleans to visit his company there.

MCCAULL.—Colonel McCaull is making his plans for the Summer season at Wallack's.

CONRON.—Marie Conron alternates the part of Carlotta in Gasparone with Emma Seebold.

STUART.—Maude Stuart goes to Sherman, Texas, to remain for the Winter with her father.

PEAKES.—James Peakes, of the Ford Opera company, is lying ill with pneumonia at Omaha.

MATTHEWS.—John Matthews' absence from the Square has created much speculation. He is in New Orleans.

GIRARD.—Frank Girard, of the Cold Day party, was tendered a reception by the Elks of Cincinnati last Friday.

MATHER.—Margaret Mather's engagement in Boston has been an immense success. She held her own against Irving.

ROBERTSON.—Donald Robertson is rapidly recovering his health, and is preparing for the opening of the Lyceum Theatre.

MANSFIELD.—Anything more funereal than Richard Mansfield's comedy endeavors in Gasparone could not be imagined.

BURBANK.—Early in March A. P. Burbank will read at Chickering Hall his dramatization of Dickens' "Tale of Two Cities."

MULDENER.—Louise Muldener is winning press encomiums for her admirable rendition of Martha West in Her Atonement.

MCVICKER.—J. H. McVicker, of Chicago, arrived in the city on Saturday night to remain a few days. He is at the St. James.

CRAZE.—To play upon the violin, the flute or the banjo is developing into a craze among the younger of the fashionable ladies here and abroad.

DAMROSCH.—By a unanimous vote, Walter Damrosch has been elected to succeed his father as musical director of the Symphony Society.

HALL.—Otis O. Hall, Secretary of the Cincinnati Dramatic Festival and originator of the scheme, is publishing an illustrated weekly in that city.

POST.—Lilly Post was introduced to the comic opera stage here by Colonel McCaull, and so she will remain in his employ after he leaves the Casino.

ARNOLD.—Mrs. M. I. Arnold, the mother of Florine Arnold, of the Strogoff company, died of pneumonia at her residence in Fall River on Monday night.

STRAUSS.—Maurice Strauss arrived yesterday on the *Aurania*, after a brief visit abroad, during which he extensively "did" England and the Continent.

COGHLAN.—Rose Coghlan injured her ankle at the Arion Ball, but she is still playing her part. She is incapacitated from attending rehearsals of Diplomacy, however.

EVANS.—Lizzie Evans has started in to beat matinee records, and thus far has been very successful. Quite a string of "largest matinees ever known" dangles from her belt.

ARONSON.—Edward Aronson has his hands full looking after arrangements when the McCaull company leaves. He is a business man with a level head, so to speak.

RUSSELL.—Lillian Russell wished to appear for the benefit in aid of the Police Pension Fund, but the Aronsons would not agree to it.

RUSSELL.—Sol Smith Russell did his first professional work with the Peak Family of Bell-Ringers, who took him into their company when he was a barefooted urchin.

DAVENPORT.—Fanny Davenport's brief tour of the one-night stands in Pennsylvania and New York was productive of by far the largest business of the season in those localities.

BROWN.—Harry Brown's Minerva is one of the strongest features of Ixion. He is constantly adding new business to the part—something more convulsively funny than the last.

BERNHARDT.—Sarah Bernhardt having sold her furniture and works of art at a sacrifice, is now occupying a furnished house in Paris, which she rents pending her visit to this country.

GEOFFREY.—Minnie Geoffrey, a lady of considerable reputation as a vocalist in the South, is with the Ford Opera company studying stage business preparatory to making her debut.

SHRIVER.—John S. Shriver came over from Baltimore to attend the Arion Ball. He returned home on Tuesday with some wonderful stories to tell to the members of the Journalist Club.

CAZ.—Professional gossips are speculating as to what A. R. Cazauran will do after the Union Square organization is disbanded. So clever a man will not find it difficult to obtain a new roost.

DANIELLE.—Mattie Danielle, the handsome and clever opera comique artiste, has accepted an engagement with Lamb and Harkinson to play prima donna roles with the New York Star Opera troupe.

BALDWIN.—Annie Baldwin, late leading lady for Maubury and Overton, and whom they engaged in England last Summer for The Wages of Sin, returned to her home by the *Servia* last week.

CLARKE.—Mae Clarke, leading lady of Rhea's company, is deserving of special mention for her effective work in Arcadia and An Unequal Match. She is only in her second season upon the stage.

BARTON.—"Impresario" James Barton is said to be hatching new schemes. We thought his friends had raised enough money by the Metropolitan benefit to keep the mercurial James in retirement for a time.

GOSSIN.—Leslie Gossin's benefit on Tuesday night in Jersey City was quite a success. General Ward delivered an address on behalf of his brother Knights of Pythias, under whose auspices the benefit was given.

RUSSELL.—On Thursday last, while John Russell, of We, Us & Co., was crossing to Brooklyn on the cars, he fell asleep, and woke up to find that the five-hundred dollar gold watch which Mestayer had presented to him was gone.

FROHMAN.—Dan Frohman maintains an air of mystery concerning the new theatre he is meditating. He is not in the habit of talking about his plans until they are well defined. In this respect he is unlike some theatrical operators.

HOEY.—George Hoey is busy finishing a play for Kate Claxton. It is a drama of The Two Orphans order. Mr. Hoey on Sunday sold a three-act comedy to Gus Williams, who came to town from Philadelphia to hear it read and bought it on the spot.

EVANS.—Tellula Evans in soprano roles is one of the strong attractions of Ford's Opera company. She is said to divide the honors with Zelda Seguin. Miss Evans is particularly successful as Arline, in the Bohemian Girl, and Zerlina, in Fra Diavolo.

HENDERSON.—A military play by Ettie Henderson, called Our Heroes' will be presented at the Academy of Music on May 7 and 8 under the auspices of the National Guard of the State. The performance will be for the benefit of the military beds in the Hahnemann Hospital.

LECTURERS.—This is an especially hard Winter for the lecturers. Gough, the empiric of temperance, has lost his grip—at least in the large cities. Beecher recently had an audience of thirty-five. Societies are becoming very chary of hiring high-priced lecturers. The rostrum, no matter who fills it, is not the attraction it used to be.

BREZEE.—Lloyd Brezee got up a special Valentine number of his Detroit *Times*, which was a unique affair. It was printed in blue ink, and every line in the paper—headings, telegraphic and local news, editorials, market report and advertisements—was in rhyme. The novelty and enterprise indicated by this number prove that Mr. Brezee is always alert and at his post.

WHEELER.—W. O. Wheeler, business manager for Dan Sully's Corner Grocery, and Mrs. Wheeler, formerly known in the profession as Nimmie Kent), are being congratulated on account of a daughter who arrived the other day. Mr. Sully's congratulations were forwarded in the shape of a draft for $500, to be deposited in a Cincinnati bank and kept at interest for the young lady till she becomes of age.

JEWETT.—We take pleasure in presenting on our title-page this week a picture of Sara Jewett, leading lady of the Union Square Theatre. Miss Jewett has striven long and earnestly in the art she professes, and it may be said without exaggeration that her individual exertions have contributed very largely to many of the great successes which have been scored at this famous theatre in the past. When the stock company disbands, Miss Jewett will probably rest from work for a little while. Why should she not follow the examples of her former comrades, Misses Morris and Jeffreys Lewis, or of Rose Coghlan, and essay to reap the honors of a star on her own account?

When Adonis will Close.

Henry E. Dixey will close his season about July 12, and will then go to Europe. On June 1 he will leave the Bijou Opera House, going to Philadelphia, where he will play the season out. At the commencement of the present season he declined to open at the Bijou unless he was given unlimited time, but since then a contract has been made with Zelda Seguin and Ford for a Summer season of English opera: so Dixey will content himself with a run of two hundred and fifty nights, the present being the twenty-sixth week. Herbert Gresham is Dixey's understudy. This gentleman has charge of the production now, and is engaged for all of next season in the same capacity. Horace Frail is understudy for George Howard.

Miss Coghlan Disappointed.

When Victor Durand was withdrawn the Wallack management announced that they were desirous of first producing Impulse, and then giving Rose Coghlan an opportunity to present her new piece, Our Joan. Mr. Wallack and Harry Edwards had read the latter, and since last Summer Miss Coghlan was given to understand that she could produce her play as a compliment to her popularity with the stock company and the patrons of the theatre. Since the first night of Impulse, however, it appears that Mr. Wallack has changed his mind. A reporter learned yesterday that when Impulse comes off the boards, Diplomacy and several of the old comedies will be produced, until Henry Guy Carleton's new play is ready. The latter is expected to make a hit, and run until the end of the season. Several members of the company are said to be indignant at the proposed treatment of Miss Coghlan. Diplomacy is now in rehearsal.

Letters to the Editor.

THE INEVITABLE CLAIMANT.

BROOKLYN, Feb. 19, 1885.

Editor New York Mirror:

DEAR SIR:—I was surprised to read in this week's MIRROR that Ezra Kendall intended to produce a farce entitled A Pair of Kids, as that is the title of my new play, which I have had copyrighted at Washington, and now hold papers for the same.

I am respectfully yours, J. H. FARRELL.

AIMEE EXTENDING HER REPERTOIRE.

AUGUSTA, Feb. 16, 1885.

Editor New York Mirror:

DEAR SIR:—It was quite a surprise to me to read in last week's MIRROR that Mlle. Aimee will substitute Divorçons for her present play, Mam'zelle. All I know as acting manager of Mlle. Aimee's company is that Mam'zelle has met everywhere with good success, and that it has been rebooked in Philadelphia, Washington and Chicago this season. Divorçons is in active rehearsal for the reason that Mlle. Aimee wishes to build up a repertoire so as to be able to visit next season only week stands, and avoid if possible one night stands on account of the tiresome travelling, to which she is not used. The business in the South has been excellent for Mlle. Aimee, and every manager wishes us to give them a return date. Yours truly,

EDGAR STRAKOSCH.

THEN AND NOW.

FEB. 23, 1885.

Editor New York Mirror:

DEAR SIR:—As one of the most ardent admirers, both of your valuable journal and of the estimable artists who have been in the support of Edwin Booth at the Fifth Avenue Theatre, may I be allotted a short space in the columns of THE MIRROR? In noting the various degrees of criticism of the Boston Museum actors who have been appearing in the different plays of our foremost tragedian's repertoire, I have observed that the greater number of the metropolitan newspapers have depreciated the renown which the Boston Museum has earned for itself in the past. The present company has been taken as a criterion for the deeds and fame which were earned by a band of former years. Until this season the company never departed from the precincts of the New England circuit. Many of the old favorites have sought new fields of labor, and with but few exceptions the leading roles are now taken by people who have been identified with the troupe but for a short time. I feel confident that if Manager Field had brought—in the years of 1882 or 1883 his combination to the Metropolis, it could then more than have undergone a New York test, and could well have held to itself the reputation which it established as *one*, if not the most complete organization in America, have been supported with the following: Charles Barron, Joseph Haworth, William Warren, J. B. Mason, Maurice Strafford, A. Hudson, W. E. Davis, J. Burrows, W. S. Marion, George W. Wilson, F. P. Ham, J. S. Maffit, Jr., J. Nolan, Annie Clarke, Fanny Morant, Sadie Martinot, Rose Temple, Mary Shaw, Kate Ryan, Mrs. J. R. Vincent, Lizzie Jeremy, Carrie Hapgood, William Seymour, and others. I doubt if Edwin Booth has ever had a stronger list submitted to his generous consideration. Trusting that I have not trespassed too largely upon your valuable space.

Respectfully yours, BOSTONITE.

MUSEUM VS. THEATRE.

NEW YORK, Feb. 11, 1885.

Editor New York Mirror:

DEAR SIR:—To an actor it must be a source of regret to note the avalanche of low-price entertainments which threaten not only to reduce his earnings to a minimum, but also, when public taste palls, to find the theatre-goer sick and disgusted with overproduction. In every large city in the United States, two or more museums flourish at ten cents admission. The average number of people visiting each of these daily is two thousand. As long as the museums confined themselves to two-headed roosters, fat women, Circassians, *et hoc genus omne*, there was no palpable injury to the art dramatic. But now the theatoriums (heaven save the mark) have gone, by easy stages, to simple dramatic performances. In Philadelphia variety shows have suffered most; but now the thin edge of the wedge has been driven in, and drama is coming to the front—aye, not only drama, but opera. These entertainments may be wishy-washy, but the price is only ten cents, and the average citizen pays it freely. He may possibly ridicule the performance, but he goes again and again. The legitimate theatre has not a fair show in the contest.

Museums are not subject to licenses in most cities, and here is where another great cause of complaint comes in. They may play anything they think fit, and no action seems to be taken. In the City of Washington this week, at one museum, The Colleen Bawn was played by a cheap combination to unlimited guying from the audience; although, I believe, Boucicault comes later in the season. Has he not a property in it? The same company played, or rather mangled, Hazel Kirke. A diminutive negro comedian played Dunstan Kirke—of course, in white face, although I would have preferred it the other way. The cast caused laughter in profusion. Where are Madison Square injunctions? The company goes next to Richmond. At another museum Pauline Markham endeavored to extract tears in East Lynne, which is public property, I believe, and for which no blame can be attached to her; but her company is weak, as it must be at the prices. La Mascotte is a stock attraction for these museums, and Uncle Tom and all his following are falling in line. May Blossom, put on splendidly at the National, will be their next capture, as Esmeralda is almost played out in museums already. And the people it is bringing into the profession—*sans* talent, *sans* dresses, *sans* appearance, *sans* English, *sans* gesture, *sans* everything. No! I had forgotten; they have one requisite, which the French call *chic*—vernacular, cheek. And the public can see them for ten cents. Let legitimate managers fall in line—lower prices; play everything; pay nothing for dramas till forced; hire stock companies next season; change bill frequently. Let actors lower rates and drive the pretenders from the field. Yours, DRAMA.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

During the month of January there were thirty-one persons, members of the profession, who received relief from the Actors' Fund. Of these not one was a member of the association. The four persons it buried in the same month were not subscribers either. The broad charitableness of the Fund could find no better illustration.

* * *

McCaull, while apparently having given up his feud with the Aronsons as a bad job, is in reality doing them all sorts of petty injustices, so they say. For instance, on hearing that Francis Wilson was engaged by the management that is to succeed him, he immediately arranged that Wilson should be absent in Chicago at the time he will be wanted here for rehearsals in Nanon. This, however, will not disturb the Aronsons in the least, for having arranged a brief preliminary season with Rice, they are left free to prepare for the production of the new opera in a leisurely and thorough manner.

* * *

Edward Aronson says he will do no boasting in advance, since he is willing to let their achievements speak for themselves. "We do not intend to let the grass sprout under our feet," he added. "The company will contain, besides Wilson, Perugini and Sadie Martinot, the best baritone singer in this country. On account of other interests he has at stake I am not at liberty to make known his name just yet. Wilson is as good a comedian as we want. We had thought of engaging Fred Leslie, but Wilson is so popular with metropolitan audiences that my brother and I believed him to be quite as desirable. Miss Martinot, I think, will be another Russell so far as popularity in this line of endeavor is concerned. She is pretty and chic, and I guess you will be able to chronicle big things for her in the future. We have decided to have no road companies at first. Another plan for utilizing our successes in the provinces will be tried. I think it is destined to bring large profits to the company, and without a penny of risk. But of that you shall hear more by and bye."

* * *

Play-bills were given out at the Third Avenue Theatre on Monday night which did not contain diagrams showing the entrances and exits of the house. The law requires that these diagrams shall appear on all programmes distributed in any place of amusement, and I believe there is a fine attached to a violation of the provision. I do not see how the enigmatic diagrams usually printed in the bills could possibly assist people in getting out should an emergency arise, but as it is a legal measure the management of the theatre mentioned should have complied with it on the occasion alluded to, when the place was packed with a holiday audience.

* * *

Harry Sanderson is engaged in arranging for a monster testimonial to Tony Pastor on the anniversary of his twentieth year of management, which will occur on the 23d of March. The plans are not matured, but they embrace a memorable performance at one of the principal theatres. In common with thousands of our play-goers, I owe to Mr. Pastor many cheery hours of amusement. The profession, the press and the public should, and I dare say will, combine to make this event worthy of the occasion it commemorates.

Why He Is Here.

Mr. John L. Moore, agent for Charles Wyndham, arrived in this country from England on the *Adriatic* a few days ago, and since that time has been busily engaged in looking after the business interests of the English comedian. When a MIRROR reporter called on him yesterday he entered readily into a *resume* of his plans.

"My principal object in coming over the water again," said he, "is to try and bring out The Candidate at some of your city theatres. The piece has been, I think, one of the biggest successes London has had for the past twenty years, and is playing to overflowing houses at the Criterion now. It was written by a Member of Parliament, who is keeping his identity a secret, and seats have been booked for months ahead, so that I am of opinion Wyndham himself will not be able to pay America a visit again for some time. At the commencement of the year there were £8,000 in cash in the box-office, the largest advance sale ever known in London."

"Have you completed arrangements for bringing out the piece here?"

"Not quite. Nothing has been definitely settled yet, and for that reason I cannot say as much as I would like to. However, you may publish the fact that time has been offered me at one theatre, and that before I leave, which will be in about a fortnight, everything will have been fixed for the bringing out of the play at the commencement of next season. The company playing it will be one sent over by Mr. Wyndham; but, as I said before, that gentleman himself will not come, unless, indeed, he decides on taking a holiday and slips away from his London friends for a short time. From present indications The Candidate will run for two or at least one year longer. That is not an extraordinary run for London, you know, for Pink Dominos ran three years without the slightest difficulty."

"Has Mr. Wyndham given up his idea of building a theatre for himself?"

"Oh, yes. He had a site selected, but as the Criterion was altered and rebuilt almost entirely he changed his mind regarding it. The Conservative Club bought the ground he had chosen, so that settles that little matter definitely."

Mr. Palmer's Plans.

"Is it true, Mr. Palmer, that you are ambitious to manage the new Windsor Theatre?" asked a MIRROR reporter of the new Madison Square magnate.

"Even in my youth I was never ambitious to manage a cheap curiosity-shop, and it is unlikely I will handle one in my old age. No, sir. Mr. Martin, who owns the old Windsor site, offered me the place, but I declined. I do not believe in cheap theatres."

"Have you decided upon the policy of the Madison Square for next season?"

"It will be much the same as I carried out at the Union Square. The house is, of course, not very suitable for heavy productions, but we will present modern plays, with a regular stock company. J. H. Stoddart and W. J. Lemoyne will be members of the company. The people engaged will remain in New York, and not be drafted into travelling companies."

A Disgusted Assignee.

Jake Nunnemacher, the assignee for Brooks and Dickson, is a disgusted man. Not alone has he been burdened with the ordinary vicissitudes that fall to the lot of those unfortunate individuals chosen to wind up the affairs of an insolvent firm, but the troubles regarding the ownership of Romany Rye, forecast in last week's MIRROR, are driving him almost crazy. Yesterday he remained down town with the gentlemen who have claimed they owned the play—Messrs. Sheldon Bateman, Walter Dennis, Matt Snyder and Frank Jordan and his attorney, ex-Judge Dittenhoefer—in an endeavor to settle the matter satisfactorily to all parties by arbitration; but that proving unsuccessful, it was decided to serve an injunction on Mr. Bateman restraining him from interfering in any way with the play. The case is to be argued on Tuesday next.

Mr. Sanger's Return.

Frank Sanger arrived from London by the *Aurania* on Monday morning. He had been absent about six weeks, and he was looking unusually well when a MIRROR reporter met him in the Union Square Hotel a few hours after his arrival.

In response to a query, Mr. Sanger said that he had had a most delightful trip both ways, and although it was his first voyage across, he had not experienced a day's illness from the time he started till his return.

"What was your principal object in going to London?" was asked.

"To see Mr. Edouin's new burlesque of Babes; or, Whines from the Wood, and to consult with him respecting the advisability of bringing the company here next season, besides other matters of importance between us, bearing upon our interests in this country."

"Do you mind stating the result of the conference?"

"Certainly not. In the first place, although the piece is now nearing its one hundred and seventy-fifth representation, there is no apparent abating of its popularity, and it is very likely to run a hundred nights longer. Our lease of Toole's Theatre expires on Easter Monday, and the piece will be continued there until that time, when we send it on the road in preference to transferring it to another house. We are negotiating for an extended lease of a prominent London theatre, with every prospect of a favorable consummation, and intend producing a new burlesque, upon which Mr. Edouin is now at work, as soon as the tour of the Provinces comes to an end."

"Then the Babes will not be done in this country next season?"

"No; not as the matter now stands."

"Outside of your own affairs, did you see anything of especial interest?"

"Well, I saw about all that was worth seeing at the theatres. Mary Anderson is doing a splendid business at the Lyceum with Romeo and Juliet, and I have been reliably informed that her gross receipts for the season will exceed the largest season Mr. Irving has ever had. Mrs. Langtry is also playing to very large business in School for Scandal at the Prince's Theatre, and her season will probably continue a hundred nights or more. But the best thing I saw was a new melodrama called In His Power. When it was first produced at the Olympic the house had been leased for a month only; but its success was so great, a lease of the theatre was secured for an indefinite period and the piece is likely to be continued for many months. I thought so well of it I secured the American rights, and shall produce it here next season. I give you my word I never saw an audience grow so enthusiastic over a piece. It is one of those plays that chain you right down, and the interest increases so that before the finish the audience simply yells. I can tell you I was no exception to the rule, and made as much noise as the next one."

"Will you have anything else next season?"

"I shall continue my number one Bunch of Keys company, and probably retain Jacques Kruger under my management in a new piece by an American author, which I am now reading. With these three attractions I think I shall have all I can attend to."

"How did you find Mr. Edouin?"

"In most excellent health, I am glad to say, and although Mrs. Edouin had been quite ill for a couple of weeks, she resumed her position in the company a week ago last Monday. Of course you know of the great success she has made through your London correspondent, whom I had the pleasure of meeting. Mrs. Edouin has certainly become a great favorite with her new audience."

Polly.

On Saturday, May 2, Lillian Russell will again tread the boards of the Casino. So Rudolph Aronson informed a MIRROR reporter yesterday. The engagement has been made with E. E. Rice for a season of seven weeks. The prima donna is under contract to Rice for one year from Feb. 23. A company is now being formed to support her in Polly, and rehearsals will begin on Tuesday next. John A. Mackay will be the comedian. Joseph Greensfelder is also engaged. Rice wanted Henry E. Dixey to play the leading comedy part, but Adonis has been such a strain upon him that he wants to rest. Polly is a military opera, being a burlesque upon the English army. The music is said to be superior to that of Billee Taylor.

Miss Russell is now undergoing the Banting process and hopes to reduce her surplus avoirdupois considerably. During the first week after her return she claims to have lost several pounds. Inquiries for seats have already been made at the Casino. After next Sunday's concert Miss Russell will retire until her appearance in opera.

Matters at the Lyceum.

When a MIRROR reporter met David Belasco, yesterday, he appeared to be in serious, even mournful mood—more melancholy than ever. He was very communicative, however, and readily imparted to the scribe information of which the latter was in search.

"Do you intend to remain permanently with the Lyceum Theatre, Mr. Belasco?" asked the reporter.

"That is a question," he replied, "which I am now carefully considering. I have nothing to do but draw my salary. I don't think I'll stand it long, because I wish to work.

"I am supposed to be stage director. When I left the Madison Square Theatre I had a very good offer to remain. I was certainly foolish in leaving; but Steele Mackaye wanted me, and told me I should have a fine position. I said that if I accepted I must have sole direction of the stage, as there could not be two stage managers. He said I was quite right, and I was installed. When he read his play to some wiseacres he had called together I was present, and being asked my opinion I gave it freely and honestly. I did not think much of the play. The first act was identical in sense, but not in dialogue, with Lady Clare and the Forgemaster, and there appeared to be no soul in the characters. He stormed and said that his very soul had entered in spirit into his creations when his pen touched the paper. It was no use—too much Mackaye killed it. The theatre will be Mackaye, the play Mackaye, the school Mackaye, and everything must bear the imprint of his master-mind (?). We have gradually become cold toward each other, until now 'we never speak as we pass by.'

"What are the real facts as to the history of the theatre?'

"Well, it was intended that the theatre should be handed over to Daniel Frohman, and that Steele Mackaye should go abroad or keep out of the way; but now he has the whole affair in his own hands. He receives $200 a week and a carriage is at his disposal. The lease of the theatre is in his name for ten years."

"Where does Gustave Frohman come in?"

"He is employed by Mackaye on a salary. Charles MacGeachy was requested to resign, and has done so."

"What, in your opinion, will be the upshot of all the schemes?"

"The theatre is a white elephant. Independently of the building, it will open $90,000 in debt. At least $7,000 a week will have to be taken in to make it pay, and the fashionable public, to which it will cater, will demand the very best the theatrical market affords. Mackaye's invisible orchestra and other novelties will prove costly. It is to open, I hear, on April 6."

On Tuesday the business staff of the Lyceum Theatre was moved to the new building on Fourth avenue. The premises at 18 West Twenty-third street are now devoted to the School. The principal capitalist behind Steele Mackaye is a Mr. Brentwood. What will be done with the students no one can tell. A reporter of THE MIRROR asked Gustave Frohman yesterday for a list of the professors now engaged in the School. He replied:

"Misses Wickham, Whinnery, Serven, Brace and Thompson, and Messrs. Belasco, Fred. Williams, Franklin Sargent and Steele Mackaye. Belasco and Williams are stage managers."

When the School was opened there were twenty-nine chairs for professors, not including the business staff. Steele Mackaye has promised to take the pupils each evening next week and lecture to them. The orchestra, consisting of twenty-three pieces, is rehearsing in the foyer of the theatre, where it will be placed permanently. The seating capacity of the theatre will be 620, and the prices of admission to the orchestra floor, $1.50; upper part of the house, $2 and $2.50. The ten boxes will be sold by auction for the first performance. Tiffany's contract for decorations, etc., is $50,000.

Professional Doings.

—Charles Frohman leaves the Madison Square on June 1.

—Emma Abbott has made several offers to Zelda Seguin recently to rejoin her.

—The Shadows of a Great City will be the next attraction at Niblo's Garden, beginning March 9.

—John A. Stevens will go to England in June. He opens at the Royal Amphitheatre, Liverpool.

—Inez Sheppard, the Buttercup of Haverly Juvenile Pinafore fame, joins the Kindergarden company at Williamsburg next week.

—William Redmund and Mrs. Thomas Barry make their first appearance in this city Monday night at the People's in A Midnight Marriage.

—The Burr Oaks company has closed. The agent informs THE MIRROR that the recent snowstorm necessitated the cancellation of all dates.

—Louis Nathal is engaged upon another play for Shook and Collier. A Prisoner for Life was written by him in California some years ago.

—The St. Quinten Opera company were a failure in Halifax, N. S. Their date in St. John, N. B., was cancelled by the local management.

—H. Leone, who is doing Devilshoof, Pirate King and the Colonel (Patience) with the N. Y. Ideal Opera company, is at liberty for next season.

—The public schools in Henderson, Ky., closed at noon last Thursday to allow the pupils to attend a special matinee of Richelieu by Frederick Warde.

—Harry Brown now sings "Johnny Sands," a comic song, in the second act of Ixion. He has elaborated his part until it is quite as funny as his Lorenzo.

—William Perzel left for Chicago on Saturday to witness the production of a new play there by the Maubury and Overton company on Monday night.

—Two box-offices are found necessary for the orchestra and balcony floors at Niblo's during the engagement of Thatcher, Primrose and West's Minstrels.

—C. L. Ritzmann, of Broadway, has been appointed sole agent for this country of the two leading London photographers, Messrs. Downey and Van der Weyde.

—As she has been frequently confounded with Lizzie Evans, Lula of that name has changed her patronymic to Tellula Evans—Tellula being her Christian name.

—William Austin, the Boston manager, has leased the Leland Opera House, Albany, for twenty weeks from May 4. He will present attractions of a varied sort at low prices.

—Louis Spader informs a MIRROR reporter that he has no idea of giving up theatrical business. He will embark in another venture when his litigation with Haverly is closed.

—S. W. Fort is engaging his company for a Summer season of comic opera in Baltimore. Jeannie Winston, Arthur H. Bell, Walter Hampshire and others have been engaged.

—Next season Emma Nevada will head an English opera company. The organization promises to be larger than Emma Abbott's. The capital will be supplied by California people.

—Mr. and Mrs. George S. Knight play at the Globe, Boston, Monday night in a revised edition of Over the Garden Wall. March 23 they come to the Fifth Avenue Theatre for two weeks.

—McElfatrick and Son, the theatrical architects, informed a MIRROR reporter yesterday that they are engaged upon designs for two proposed theatres in New York and one in Philadelphia.

—Charley Reid, the California minstrel, has placed his latest songs (piano copies) on the market. They are entitled "So Do I," "Tomale on Roast Chestnuts," "Telephone in the Air," and "Mary, Mary."

—The subject of Gilbert and Sullivan's new opera, which is at last finished, is Japanese. Manuscript and score are expected here in about two weeks. It is said that McCaull will have the American rights.

—Viola Allen has been engaged by the Lyceum Theatre management. She will play one of the leading parts in Mackaye's new play. Marion Booth has also been secured for the stock company of this house.

—Alice Vincent, at one time in Daly's company, did excellent work last season in Duff's Opera company. For a long time, during Marie Conron's illness, she assumed the leading role in A Night in Venice.

—W. M. Davene claims to be a partner of William Austin. He and his daughter are under a small salary to Mr. Austin, who pays in addition a small percentage of the profits for the use of the name Davene.

—Among the companies playing at cheap prices, that supporting little Arne Walker is among the best. Our out-of-town staff pronounce her work in Two Orphans, Celebrated Case, East Lynne, etc., as being little short of phenomenal. Irvin Walker is the manager.

—Owing to ill-health, Manager Gardiner announces his Zozo spectacle for sale. It is in apple-pie order and is coining money. Good bookings have been made for many weeks ahead. In the matter of profits, Mr. Gardiner invites an inspection of his books. Three weeks are open to bidders.

—Catherine Lewis has [illegible] her friends that she will star next season under Arthur B. Chase's management.

—Horace Dumars, a Spri[illegible] journalist, has sold a farcical comedy, The Grinder's Kid, to the Slocum, Hoag[illegible]frow's Pathfinders. Mr. Dumars was formerly on THE MIRROR's out-of-town staff.

—Frederick Warde is doing an excellent business in the Southwest. Miss Mittenthal, Kate Meek and S. C. Dubois are with him. Robert C. Hudson, Mr. Warde's manager, has already begun date-making for next season.

—Sealed Instructions is being cast for the Madison Square company, and will shortly be put in rehearsal. De Mille's play is on the list to follow. In Chancery has been shelved. It will probably be done at some other theatre.

—A Domestic Earthquake in Three Shocks is the new skit by Edward Sothern that Harrison and Gourlay have dubbed a "comedie farcique." It will be presented in conjunction with Skipped by the Light of the Evening Lamentary.

—The English rights to Nanon for the New England States for next season belong to E. E. Rice. He has also thirty-three weeks booked at the new Hollis Street Opera House, Boston, for his attractions. Adonis will open there Sept. 14.

—Rose Eytinge was to have played an engagement at Aspen, a new mining camp in Colorado. The promised guarantee of $1,000 was not forthcoming. The visit would have involved a thirty-mile journey by coach or sleigh.

—Edward Solomon has written a comic opera called The Willow Pattern Plate. The subject is Japanese and the book is by Fred Lyster. A London paper says Mr. Solomon intends to produce the piece at a New York theatre. Which one, pray?

—Josef Handel has joined the Ford-Sargent Opera company as musical director. Manager Burrell was in town on Friday and Saturday engaging people. He cannot find a tenor who is equal to the work of travelling and singing eight times a week.

—Barnum, the showman, is but a little over seventy. From his long connection with itinerant show life, he is generally supposed to be much older. Of the twenty millions he has made, he has managed to save three. Bailey and Hutchinson pay a big royalty for the use of his name.

—Three Wives to one Husband will form part of the Union Square repertoire when the company travels. Colonel Milliken complained to a MIRROR reporter that his royalties were unpaid, and said that Shook and Collier claimed they had lost money on the eight weeks' run of the piece.

—William Seymour, the stage director, will manage the production of Estelle Clayton's play, Favetta. The season will open at Louisville on April 6, and the company will play through the South, going to San Francisco before June 1. Arthur Elliott, husband of Louise Pomeroy, will play a French character part.

—E. A. McDowell and Fanny Reeves will take a company on the road in about a month, playing the Canadian towns, and remaining for a short season in Quebec, Montreal and Toronto. They are negotiating for The Private Secretary and other Madison Square pieces. Mr. McDowell will leave Grover's Private Secretary company in a few days. His place will be filled by Frederick Rose.

—James M. Hardie opens next season at the Brooklyn Theatre on Sept. 11 in Montague Murdoch's play, A Brave Woman. Dora Ingram, by the same author, was produced at the Pavilion Theatre, London, on Monday night, and yet another is underlined at Sadler's Wells. Proved True is in its third season in the provinces. Mr. Murdoch says he will leave for England in May and return in the Fall.

—The Metropolitan Opera House company left for Chicago on Saturday by the West Shore Railroad. The train consisted of four Pullman sleeping-cars, two day coaches, one smoking and two baggage cars. One hundred and fifty people were carried. The schedule time to Chicago from this city was thirty hours, or seven hours less than the regular time. Arrangements for this trip were made by Messrs. Skinner and Tuckerman.

—Clara Morris' company closed at Des Moines, Ia., on Saturday. Several dates were cancelled. Business was very large, and the reason for closing is not divulged. Probably the Western blizzards proved too much for Miss Morris, who had just come up from the more genial South. Of the company, Helena Adell, the leading lady, has joined Stetson's Monte Cristo company; J. J. Holland has gone to San Francisco to join McKee Rankin's company, and Robert Fisher has joined Janish's company in Boston. The others have returned to New York.

—The funeral of John Parselle took place at the Little Church Around the Corner on Thursday last. Dr. Houghton conducted the services. The pall-bearers were Messrs. Shook, Collier, Stoddart, Barnes, Tilton, Fawcett, Mason and Whiting. The attendance was quite large. Besides the members of the Union Square company and the people employed about the theatre, there were present representatives of all the companies in town, a number of well-known managers and several prominent citizens. The remains were interred in Greenwood.

—Robert Griffin Morris' satirical farce-comedy, in three acts and numerous convulsive climaxes, The Kindergarden, is apparently in the field to stay. Whatever the adverse criticism may be, the press admits that it is too uproariously funny to be seriously condemned. Manager MacGeachy has gathered about him a baker's dozen of very talented people of both sexes, while Mr. Morris is constantly adding new songs and new absurdities. As THE MIRROR said on the first production of The Kindergarden, the performance is clean and clever. No matter to what height of hilarity the fun rages, there is nothing to shock the ear or displease the eye.

—Pauline Hall took a benefit at the Comedy Theatre on Friday night last. No one knows why, but her agent says that it was so provided in her contract. She received one-half of the receipts after payment of expenses. During the week she visited the Stock Exchange, and Wall Street was literally flooded with dodgers. Miss Hall is said to consider this her stronghold, and many brokers were privileged to purchase tickets at five dollars each for the actress' benefit. In all about forty-eight were sold, but probably on account of bad times several of the purchasers [illegible] to sell their coupons to speculators [illegible] cents apiece.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

the first half of last week, and did only a moderate business. The piece has been seen here before, and as the business and songs are nearly the same as of old, they have a somewhat "chestnuty" flavor in consequence. It is also a matter of regret that such excellent comedians as make up this organization should descend to vulgarity to make up a point, when they are fully able to amuse by legitimate methods; and when an actor can find no other method of expressing his feelings, except through the medium of a double-barrelled oath, in full hearing of every part of the house, it is about time for him to step down and out, and turn his time and attention to some other less public callings. As Mr. Salsbury has yet some things to learn, it would be advisable for him to devote a portion of his time to the study of the requirements of common decency. A concert on Thursday evening by Victoria Huelskamp, Henrietta Mauren, pianist, and Signors Spigaroli and Bologna, under the management of Max Strakosch, attracted only a small audience. On Friday, Murray and Murphy in Our Irish Visitors played to a small house, and the name of J. M. Hill appearing on the printing as manager of the co. was the cause of surprise and some comment. Professor Cromwell gave his lecture and views of Paris on Saturday afternoon, and in the evening London was illustrated; both to small audiences. Dan's Tribulations, 26th, 27th and 28th. Second engagement here.

Museum: Minstrelsy will reign at this house during the week, as illustrated by Sawyer's Georgia troupe.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Pavements of Paris, week of 16th, did just a medium business. The severity of the weather was a drawback. The present week is divided between Salsbury's Troubadours in Three of a Kind and Fanny Davenport's Fedora. May Blossom all next week.

Court Street Theatre (J. M. Hill, manager): Business was wretched, 16th, 17th and 18th, when Three Wives to One Husband was given by a co. entitled to a better attendance. Henry Chanfrau's Kit filled out the week. Business was not very good. Carrie Swain, in The Little Joker, week of 23d; Sully's Corner Grocery, March 2.

The Adelphi (Joseph Lang, manager): The Crimes of London, which was the attraction last week, only met medium audiences. Charles Gilday's Chic Coterie promise amusement with Collars and Cuffs this week.

Items: Bryant, Richmond, Sheehan and Coyne's Specialty co., at the Museum last week, drew large audiences. It's a lamentable fact that this was the only place could boast of a full house last week.—Beedle and Prindle's Pleasure Party are the card this week.—Marc Klaw is in town booming Fedora, which I hope will have, as it deserves, a big engagement.

TROY.

Griswold Opera House (Jacobs and Proctor, manager): Crowded houses attended the four performances of The Devil's Auction the first three evenings of last week, and all seemed well pleased with the excellent representations. The ever-popular Salsbury's Troubadours remainder of week to very large audiences. They presented Three of a Kind, Salsbury and McHenry scoring their usual hits. For the current week Bartholomew's Equine Paradox will give nine entertainments. Hanley's Dan Tribulations co. came March 2, 3 and 4; Kiralfys' Sieba co. follow 5th, 6th and 7th; D. E. Bandmann, 9th, two weeks.

Grand Central Theatre (P. Curley, manager): The Agnes Wallace-Villa comb., with Sam Villa, presented New Magdalen, Aunt Bow Lean and other pieces the last week to fair attendance.

Apollo Hall (G. C. Phillips, manager): The Three Albions, Charles Roach and Adah Castleton and the Collins Sisters head the bill present week.

Items: Managers were encouraged by the large attendance last week.—Neil Benedict, of this city, has left the Wellesley-Sterling co., and is now piloting the Hewet Minstrels. John Hooley in advance of Hanley's co. favored Troy with his usual smile last week. Hi Barlow, of Professor Taylor co.; David Geddis, of Pat Rooney co., and Ike Bull, of Sawyer's Minstrels, returned to town last week.—Susie Hegeman, of Troy, has replaced Marie Burroughs in the Called Back co.

ROCHESTER.

Corinthian Academy of Music (P. H. Lehnen, manager): Dan Sully's Corner Grocery did a light business, 18th and 19th Devil's Auction, 27th and 28th.

Grand Opera House (P. H. Lehnen, manager): Tally-Ho was the attraction, 19th, 20th and 21st, and drew small houses. Rentz-Santley co., 27th and 28th.

Museum: Mr. and Mrs. Joe Allen, and a good company appeared all last week in Will Carleton's play, A Sister's Oath, to well-pleased audiences.

Casino: Skiff and Gaylord's comb. to fair business the last week. Present week Evans and Wesley's Specialty co.

Theatres: John O'Muth and his bright little daughter Kittie joined the Skiff and Gaylord party here last week. Ida Mulle joined the Tally-Ho co. here.

UTICA.

Utica Opera House (Theodore L. Yates, manager): This house never did such good business, or had such large audiences as gathered to enjoy the wonderful performances given by Prof. Bartholomew's Equine Paradox. Nine entertainments were given, and there wasn't a small audience among them. There are a score of the prettiest animals imaginable, and every one of them will put to shame the best equine circus performance. Their evolutions in the military drill are surprising. In fact, their intelligence is almost human. The Paradox could have drawn crowded houses for another week. Bunch of Keys, 27th and 28th.

City Opera House: N. C. Forrester closed a successful week's engagement, 21st. Nicholson and Kennelly's Dramatic co., one week.

Items: Your correspondent is indebted to Manager John Mishler, of the Paradox, for courtesies received.—Manager Yates, of the Utica Opera House, was presented with a gold-headed cane by Prof. Bartholomew for courtesies extended during the week.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Our Irish Visitors, 17th, did not fill date owing to the non-arrival of their baggage. Denman Thompson played to a crowded house, 19th, and gave unbounded satisfaction. Standard Opera co., 23d, four days; New Orleans Minstrels, 28th.

COHOES.

Opera House (P. J. Callan, manager): Hanley's co., 20th, to light business. Tony Denier comes 27th and Equine Paradox week of March 2.

News: Larkin Hall will soon be a theatre. Mechanics are at work fitting up the stage; a drop curtain and eight sets are to be painted by Hurist, of Troy, and in a few weeks the place will be ready. The seats, numbering about 700, will all be orchestra chairs, and in the Spring a gallery will be erected. John H. Larkin has charge of the house.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The week just over has been the most quiet of the season. But one attraction, Irish Visitors, has been given. Business good.

Grand Opera House (P. H. Lehnen, manager): The Corner Grocery did fairly, 20th and 21st. Rentz-Santley co., 26th.

NORWICH.

Breese's Opera House (William Breese, proprietor): Denman Thompson in Joshua Whitcomb, 21st, to a large house. The cast was well made up and the performance pleased. The play went off smoothly in every part. Financially the entertainment was a success.

SALAMANCA.

Opera House (Hudson Ansley, manager): Only a Woman's Heart, 16th, to fair house. Newton Beers as Roger was fine. Willard Brigham's James Blake and Marie Manzir's Hattie Salisbury are deserving of special mention. The rest of the co. did very nicely, with the exception of Tracy Morton as Judge Salisbury. He was vile. Charles A. Gardner and a well-balanced co. presented Karl, the Peddler, 20th, to good business. Everybody went away well pleased, especially with Mr. Gardner's singing and dancing. Helen Desmond Dramatic co. comes for a week commencing, 25th, playing Hazel Kirke, etc., at museum prices. Bride and Frear's Bunch of Keys, March 7.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): William Stafford, 17th, to light business. Thomas W. Keene, 20th, to largest audience of the season.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): Maggie Mitchell, in Fanchon, appeared to a house literally packed to the doors. Her old-time creation still retains its former sprightliness and dash. Her support on the whole was efficient, and the stage settings were marvels of accuracy and good taste Next week, the acrobatic Hanlon Brothers in Le Voyage en Suisse.

AUBURN.

Opera House (A. Shriner, proprietor). Yank Newell's Muldoon's Picnic party played to large audience all the week, and gave a good entertainment. Low variety.

Items: N. C. Forrester's co., at the Academy, 23d, week.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): California Minstrels—first stand, having organized in Rochester this week. Poor business. Receipts, $50. Poor show.

ALBION.

Opera House (C. D. Harris, manager): California Minstrels gave excellent satisfaction to a fair house, 20th. The musical specialties were repeated.

GLOVERSVILLE.

Vrooman Hall (A. J. Kasson, proprietor): Dan's Tribulations played to rather light business, 18th, on account of a severe snowstorm. Good satisfaction.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Dan's Tribulations was presented 16th, to good business, and gave fine satisfaction. The Devil's Auction drew a fair house 19th, and seemed to please. There was not a woman in the audience. Skiff and Gaylord's Comedy co. appear 2d for one week, and the Standard Dramatic co.; 16th, one week.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Dan's Tribulations drew only a fair-sized, but very enthusiastic audience, 9th. Gilmore's Devil's Auction opened a two-nights' engagement 19th, to good business. Two nights proved to be more than this town could stand.

Potter Opera House (Potter Brothers, managers): Wellesley-Sterling co. are doing a very nice business, and will remain another week. Mme. Hulskamp-Morosini and co., in Don Pasquale, March 2.

OHIO.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The Power of Money, 16th, had only a fair house. Prices were reduced, and although the co. could not be considered as first-class, the performance was well worth the price of admission. Dominick Murray closed the week with three performances of Escaped from Sing Sing. A better character actor than Mr. Murray does not exist. Whatever he does is done well; no part is ever slighted in his hands. The support was good and the house fair.

Theatre and Museum: The Two Orphans, by the Arne Walker comb. was the opening attraction. The co. is a good one, and the attendance for the entire week was more than gratifying. Messrs. Brady and Garwood are genial gentlemen, and have spared no pains in fixing up the hall in first-class shape. Cushioned chairs are soon to be placed on the main floor which will greatly add to the comfort of the audience. For the present week the managers announce Pauline Markham, supported by Randolph Murray and Frank Roberts, in East Lynne and Ticket-of-Leave Man.

Item: Both theatres announce Sunday performances. At the museum a matinee and evening performance will be given, and at Wheeler's the Two Johns hold the boards. These are the first regular performances ever attempted in this city, and considerable speculation is being made as to whether the authorities will permit their continuance.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The engagement of Baker and Farron last week was not remarkably successful, either financially or artistically. This week the Silbon Cupid comb.

Grand Opera House (Miller and Okey, managers): Pauline Markham, supported by a very good co., has done passably well with Two Orphans and Ticket-of-Leave Man. This week, the Leopolds: next, Sheehan, Cohen, Richmond and Bryant comb.

Items: Eleven performances will be given at each Opera House this week, with prices at ten and twenty cents.—George B. Drake is circulating among his old friends here. He wisely concluded that a steady job in Chicago was better than taking his chances on the road.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): Dan Sully's Corner Grocery brought out a good audience, 16th. Sully is very clever. Boston Museum closed a very profitable five days' business 2d. The show is probably worth the price of admission, but is far from being a good entertainment.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Frank Girard's Cold Day co. proved a good drawing card, 14th, playing to first-rate business. The scenery, settings, etc., were good, and the skit took well here. The co. arrived too late for the printing of programmes hence I am unable to mention several members who were especially commendable. Joseph Murphy, supported by Belle Melville and a strong co., presented Shaun Rhue to a large and highly-pleased audience, 19th. Mr. Murphy succeeded in making a more favorable impression than ever, and kept his hearers in the best of humor throughout. Salsbury's Troubadours, 28th.

Black's Opera House (Samuel Waldman, manager): Silbon's Cupid co. opened to fair business, 19th, and no better 20th. This co. is composed of good specialty artists, and gives a first-class entertainment in their line.

LIMA.

Faurot's Opera House (O. E. Latham, manager): Felix A. Vincent began a three nights' engagement, 19th, to a poor house. Inshavogue was the play given. The co. is very weak. Caste was presented, 20th, under the name of Upper Ten and Lower Twenty. The baby was the star of the evening. Father and Son was given 21st, in which Mr. Vincent as Old Phil and the whole co. appeared to much greater advantage than in the two preceding plays.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager: During the second and third weeks of February there have been no attractions in our city. Three or four had been booked, but by Manager Hoge's advice the dates were all cancelled. The skating-rink craze will not have it all its own way after this, however, as the management of our house, following he example of theatres all over the country, has decided to try the experiment of what, in spite of the interdict in last week's MIRROR, I shall insist on calling "popular prices." The first trial will be with Grau's Comic Opera co., 23d, 24th and 25th, when the prices will be 35, 25 and 15 cents, and Mascotte, Lace Handkerchief and Little Duke be presented.

Black's Music Hall: When the Opera House was opened, five years ago, this place of amusement was, except for amateur shows, nearly abandoned. Some of our citizens, whose names are not yet announced, have leased the hall and intend, it is said, to convert it into a respectable-looking theatre. The old benches will be replaced by 500 opera chairs; the stage and stage fixtures improved, and the house touched up generally. A uniform schedule of prices will be established—namely, 25, 20 and 10 cents: attractions secured for week engagements, and the Hall left open, if possible, all the year round. Such is the programme—which may be a success, and then again it may not. It is expected that the house will be ready April 1.

Items: Another skating rink is announced. I have lost the count, and don't know how many this will make. Your regular correspondent is still roaming around the Sunny South. As he has seldom written for THE MIRROR without working in an appeal for lower prices, he may be expected, upon his return, to exclaim, with great unction, "I told you so!"

FINDLAY.

One of the most enjoyable dramatic events of the season was the appearance of R. Waite's Comedy co., 9th, and one week in Uncle Reuben Lowder, Rip Van Winkle, Ingomar and other dramas. Mr. and Mrs. J. W. Carner (Cora Neilson) are the stars, and are ably supported by James R. Waite and a strong co. So great was their success that they will prolong their engagement another week.

ALLIANCE.

Marchand's Opera House (F. C. Marchand, manager): Private Secretary, 19th, to only fair business. Good, however, condemning the extreme cold. Audience well pleased. Only a Woman's Heart, 26th; Monte Cristo, March 12; W. J. Scanlan, 19th; Barney McAuley, 27th.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Chimes of Normandy is drawing large houses. Bessie Louise King's Serpolette is one of her best impersonations, and she is doing very well, indeed. Jeannie Winston as Germaine did finely both singing and acting. She was twice encored in the last act. Arthur H. Bell acted the part of Gaspard in a splendid manner, and at the close of the Tower scene was called before the curtain. The support was good, the costumes handsome and the scenery new. Queen's Lace Handkerchief this week.

Items: H. Diekman has returned to the Casino co.—A new theatre, called the Tivoli, will be opened shortly, with Langrishe's co. as the first attraction.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): The Thompson Opera co. sang The Beggar Student all last week to very fair business. The co., individually speaking, is not very strong vocally, but the ensemble is quite good and the choruses were effectively rendered. Joseph Murphy, 23d; J. K. Emmet, March 2.

Library Hall (Frederick A. Parke, manager): Evans and Hoey in their absurdity, A Parlor Match, filled in five nights and Wednesday matinee of last week to average good business. Charlotte Thompson and co. played Saturday matinee and night to good business. May Blossom, 23d; McCaull Opera co. in Falka, March 2.

Academy (H. W. Williams, manager): J. J. Sullivan's Variety comb. gave a very fair vaudeville entertainment last week to good average business. The Garnellas comb., 23d; Kernell's New Enterprise, March 2.

Harris' Museum (P. Harris, manager): C. B. Bishop arrived Tuesday and appeared every afternoon and evening thereafter for the week to large business. Widow Bedott was given at each performance, and judging by the applause and laughter created, entire satisfaction was given. Cora Van Tassel, 23d, in Fanchon.

Items: Philip Branson, the tenor of the Thompson Opera co. recovered sufficiently to appear on Tuesday evening and at each performance thereafter during the past week. He left here in apparent good health.—H. B. Warner, ahead of McCaull's Falka, is in town.—Miss Kevia Steinmeyer made her professional debut with the Thompson Opera co. on Saturday night, 21st, singing the part of Laura in The Beggar Student in a very acceptable manner. She has been engaged by Manager Thompson and will appear regularly with the co. later on.—The wives of Evans and Hoey (the French Twin Sisters) were in the city last week. They both left for New York, 20th.—The Mapleson Opera co. will sing here sometime in April or May.—The annual benefit for the local Lodge of Elks will take place at the Opera House on March 26, and the arrangements therefor have been placed in the hands of the following gentlemen: Music, Matt Weiss; reception, Doctor R. Jennings, Jr.; advertising, William Chalet; amusements, O. A. Tanner. M. B. Lemon is the chairman of all committees. Seats will be sold by auction.

HARRISBURG.

Opera House (Markley and Till, managers): The Boucicault co. attracted a fair attendance at The Colleen Bawn, 16th. The principal characters in the play were well rendered by the Boucicault family. The rest of the co. was of average merit.

Opera House (H. J. Steel, manager): Robert McWade, in his own version of Rip Van Winkle, was unsuccessful in getting an audience, 19th. The house was one of the lightest of the season. The co was superior, and did all in their power to overcome the depression of spirits in the audience, consequent upon loneliness. The little people in the cast were cleverly enacted by Master Oliver Jenkins and Eva Masters, Barney McAuley, in A Messenger from Jarvis Section, was unable to draw even half a house, 20th. The inability of this popular star to attract is something inexplicable, as heretofore he has played to the capacity of the house. The co. is composed of very good material, and their work was approved by the audience. Manager John M. Hickey, of this co., observes that he is not as youthful as he looks. 'Tis simply his way of wearing his hair; Wilkesbarre take notice. Mattie Vickers, the charming little star soubrette, gave Jacquine, 21st. The business done was somewhat similar to that of the previous attractions of the week. Rogers and the rest of co good on the average.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Fanny Davenport, in Fedora, 17th, to a large house—every seat in the main auditorium having been reserved before the opening of the doors She was very satisfactory. Robert McWade, in Rip Van Winkle, played to good business 20th. The present week will be devoted to cheap drama.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Barney McAuley, in A Messenger from Jarvis Section, to a fair-sized audience, 21st. First act omitted. Mr. McAuley seemed to forget a few of his lines; he was "indisposed." He is supported by a poor co. with few exceptions. He may as well drop Williamsport from his repertoire.

OIL CITY.

Opera House (Kane and Tracy, managers): Charles A. Gardner was billed for the 18th, but did not appear. Train missed connection. Peck's Bad Boy, 18th, to good business. Stafford and Foster co., in Romeo and Juliet, 19th, to a very small house. Miss Foster captivated the audience. Stafford was not so well received. Memphis Students, 20th and 21st, to very light business. Deserved better patronage. Henry Chanfrau, 26th; Joseph Murphy, March 3.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Barney McAuley, as Uncle Dan'l, disgusted about seventy-five people 10th. This was certainly the poorest presentation of a worthless comedy by the worst co. that has ever disgraced the boards of the Hall. McAuley had evidently been "crooking his elbow" to such an extent as to render his condition well nigh maudlin, and I understand that in Pittston, on the night following, his condition was even worse—if that were possible—than in this town. Lillian Chantore, as Gertrude Bartlett, was the only redeeming character in the piece. She deserves no little credit for being able to prompt the entire co, with but two exceptions. Jesse West, as Clip, and W. C. Andrews, as Sandy Mitchell. Dion Boucicault, 21st, to splendid business at advanced prices. The Boucicault trio were well received. Miss Nina and *pere* were called before the curtain at the end of the second act. Nina, as Moya, was as bright and fresh as a daisy, and won the admiration of all with her pretty face and demure manners as the sweetheart of Conn, the Shaughraun. To Hart Conway, as Captain Molineux, is given the palm as the most artistic presentation of an English officer and gentleman we have ever had the pleasure of seeing. Boucicault, *fils*, won deserved plaudits as Harvey Duff. This young man has talents of no mean order, and will be heard more of in the future.

Tips: What we greatly need in Music Hall is a competent orchestra. At present we generally have too much music for the character of the entertainment given. This orchestra needs a trombone, second violin and flute, and the piano dispensed with entirely except on special occasions.—The diagram for Music Hall is now kept at Shupp's jewelry and book store, West Market street, near the Hall, and for the benefit of the profession generally I will state that THE MIRROR is always kept on sale there.

BUTLER.

Butler Opera House (W. C. Thompson, manager): On the 16th, C. A. Gardner appeared here, playing Karl, the Peddlar. The house was filled to standing-room only, and the receipts wese $204, prices being popular—thirty-five and fifty cents. Gardner himself was generally admired, and his dancing, combined with his comic songs, created the impression that he will be welcomed in Butler whenever he sees fit to return. Uncle Tom's Cabin was produced by a Boston dramatic co., playing in the afternoon and evening. The advance agent, a very flashy individual, suddenly appeared in Butler about one month ago, advertised hugely, booked for two productions of Uncle Tom, thereby gaining popularity, the result being the largest house of the season, prices being thirty-five and fifty cents. The total receipts for the afternoon and evening performances were $300.

COLUMBIA.

Opera House (Joseph Teamer, manager): One of the largest and most fashionable audiences of the season was that which greeted Fanny Davenport in Fedora, 18th, and the performance was the best ever given by Miss Davenport in this city, excellent as have been those of the past. The play is intensely thrilling, the plot one of the best known to the modern stage, and the supporting co. was an admirable one. Miss Davenport was in good voice and spirit. Her costumes were most elegant. All in all, the play was of that satisfactory sort which we so seldom see in this city, and the absence of which is the real obstacle to large audiences rather than the lack of appreciation on the part of our people. The receipts were $450.

WARREN.

Library Hall: William Stafford and Evelyn Foster in Romeo and Juliet, 16th, to small house. T. W. Keene, in Richard III., 23d, to a large house. Ada Gray in East Lynne, March 2.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): Atkinson's Comedy co., in Peck's Bad Boy, 17th, to a good house, and gave general satistaction. Charles A. Gardner, in Karl, the Peddler, on the 19th, to the fullest house this season. The support was excellent and the performance very enjoyable. Chanfrau, in Kit, is billed for the 27th.

JOHNSTOWN.

Union Hall (C. J. Ellis, manager): Draper's Uncle Tom's Cabin came 16th and 17th to standing room only, turning people away both nights. Low prices. Muggs' Landing followed, 19th, to a fair house, pleasing all. It was a very cold night.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House: Last week Sol Smith Russell appeared in A Silver Spoon supported by a so-called Boston Museum co., composed of a picked-up lot of sticks. They were to appear four night's but cancelled Thursday on account, it is said, of sickness in Mr. Russell's family. Friday, Saturday and matinee Edwin Booth, supported by the Boston Museum co. played to packed houses. It is said the receipts for Friday evening amounted to $2,300 the largest by over $500 ever before received at this house. This week is to be devoted to The Twins by Sol Smith Russell and co. Week of March 2, Shadows of a Great City; 9th to 12th, The Murray and Murphy comb.

Theatre Comique (Hopkins and Morrow, managers): Arrivals for the week are Frank Moran, Bryne and Helena, Harry G. Richmond, Conway and Dempsey, O'Brien and Edwards, Annie Hart, Hopper and Hall, La Petite Rittie. Of last week's attractions special mention is due Stanley and Conway and Bobby Gaylor. The last named is a very funny man in a quiet sort of way.

Items: The Miniature Patti co., which began a brief engagement here last Friday met with a very warm reception, and the little singer, Louise Marguerite; has made many friends here. She sang in sacred concert in Music Hall Sunday evening before quite a large audience.—Billy Chace is in town visiting friends.—Messrs. Hopkins and Morrow announce that they will soon give daily matinees at the Comique.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Harry Brown's Variety co. opened 19th, and played three nights to starvation houses, though the entertainment deserved much better. The co. disbanded Saturday night, as the manager said "it was no use for a show to be out in these times."

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager). Dickson's Sketch Club played to starvation business 16th, 18th and 19th and Thursday matinee. Those who saw Editha's Burglar and Combustion were well pleased and the Club really deserved a better reception.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Two nights of glorious fun is the dish that was served us for two nights of last week, beginning 16th, by John T. Raymond in his roaring play, For Congress, to audiences which tested the capacity of the house standing-room included. On Wednesday night, and continuing balance of week. Adlaide Ristori entertained us with her great impersonations, with the prices advanced in all portions of the house. The repetoire was as follows: Queen Elizabeth, Mary Stuart, Macbeth and Marie Antoinette. The house was about half full on each occasion, although the performances were good and support fair.

People's Theatre (Harry Walker, manager): The Comedy Four, with regular co., to fair business.

NASHVILLE.

Grand Opera House (J. O. Milsom, manager): The Silver King was presented by Harry Miner's comb. for four nights and matinee to crowded houses, the matinee being the largest house this season. F. C. Bangs, as the Silver King, won many new friends here and Miss Behrens, as Nellie Denver, deserves especial mention, though the latter, suffering from severe illness, was compelled to give up during the matinee performance. Her place was filled by Addie Pierce in a very acceptable manner for the rest of the engagement. The other characters were well sustained. John T. Raymond appeared in his new piece For Congress, 20th, to a crowded house, and as Colonel Mulberry Sellers, 21st and matinee, to full houses.

CHATTANOOGA

James Hall (Stoops Brothers, managers): Andress' Carnival of Novelties, 14th, 16th, 17th, did a better business than the first three nights, the house being crowded the last night. Andress is a very clever magician, and his trained parrots, goats and dogs performed very well. Frank Mayo, 27th; Milton Nobles, 28th.

KNOXVILLE.

Staub's Opera House (Fritz Staub, manager): The Barlow-Wilson Minstrels, 16th, to crowded house. The programme was entirely new. Without a doubt they are the best minstrels travelling South. Mlle. Rhea, 19th, in The American Countess, to very good house.

TEXAS.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): In spite of the inclement weather, Roland Reed drew a large and contented audience to see his new play, Humbug. From appearances all seemed delighted with the performance. His support was good. Bunch of Keys is booked for 26th, but manager is trying to change date.

Items: The roller-skate craze has struck the town in full force, and the Opera House is used for the amusement.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): Emma Abbott Opera co. to crowded houses, 16th, 17th.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Jennie Calef, 16th and 17th, in M'liss and Little Muffetts, to fair business. Miss Calef is one of our favorites, and always pleases the audiences. The co. is a good one. Mr. Leonard was amusing in the role of a black servant. During the performance, first night, an alarm of fire was given. A little commotion resulted, but a panic was averted. The fire was out of town.

Dots: W. C. Elmendorf, of the Calef co., will take the management of Ollie B. Redpath's co. in the Spring. Little Ollie, also with the Calef co., is a very bright little girl, and we wish her success. She is late of the Madison Square Theatre, New York.—H. W. Maynard was in town, 18th, ahead of Peck's Bad Boy co.—Manager Van Winkle was able to be about with the aid of a cane, Monday and Tuesday. He has released the Academy for a year and a half.

WHEELING.

Opera House (W. S. Foose, manager): Joseph Murphy cancelled 20th and 21st, and the house was closed this week. Gus Williams, March 3, and Lights o' London, 6th and 7th.

Academy of Music (Charley Shay, manager): Davys, Manning and Drew's Comedy co. opened last week, and did a fair business every evening. Prof. Davys' Marionettes were received with great pleasure. Tayleure's Octoroon co., March 2, week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Dominick Murray, in Escaped from Sing Sing, opened week of 16th, playing three nights and matinee to poor business. This can scarcely be a matter of surprise, as the title of Mr. Murray's play is not particularly attractive, and the plot is in about the same fix. Mr. Murray assumes his several characters in a capable manner, but further than this nothing favorable can be said. His co. is a set of amateurs. Herne's Hearts of Oak filled up the rest of the week, 19th to 21st, business being a little better. This play has been produced here several times before, and by almost the same co., so everything runs smoothly and quietly, with little effort at dramatic effect. This is one of the few plays in which there is no villian. It is a matter of considerable wonderment where Herne gets his supply of babies. Every year he turns up regularly with a new baby, each as lively and precocious as the last, and all about the same age and size. Next week, 23d, Siberia.

Academy of Music (Harry Deakin, manager): The Fantasma engagement was the most successful that this house has had in some time Every night the house has been packed to the doors, standing-room only being the war-cry after 7:30. The Hanlons regretted not having taken the whole of the week. As it is the engagement lasted ten days—something unprecedented in this city during the Winter. The scenery and mechanical effects are something, the like of which has never been seen in this village before. The co. was large and efficient, and the fact that three of the principal parts were taken by substitutes, was never surmised by the audience, so well were the parts taken, sprained ankles and other bodily ailments being the cause of the substitution. The specialties of Kate Davis and the violin act of Mons. Louis Pizzarello were greeted with round after round of applause. The Arion Musical Club gave their second concert, 19th, to an audience that filled the house. The Arion Club were assisted by the Apollo Club of Chicago, in all numbering about 150 voices, and Bach's orchestra of forty instruments. The solo parts were rendered by Mme. Hastrieter and Franz Remmertz.

Items: At Slensby's this week we have Herbert Hake, contortionist; Jessie White in songs; Mr. and Mrs. C. J. Williams in change sketch; Pat McGlone in Irish songs; Leoni and Nelson, sketch; Dixie Garland in songs; Storms and Edwards in sketch, and the Farinas. In addition to the other many attractions next week Manager Slensby will have a grand gift distribution.—Carter's Celebrities give a very fair variety show every hour at Litt's. Among them is Will H. Bray, the author and composer, who sings his latest success, "Papa's Baby Boy."—Douglas Flint, the basso of the Abbie Carrington Concert co., is in the city visiting his wife's parents.—Charles E. Powers is "papering" the way for Siberia, which opens at the Grand on the 23d. Nothing further has developed regarding the Academy. Many applications have been made for it, but nothing has been decided as yet. We understand Harry Deakin has not yet offered to renew his lease, and is considering several out-of-town offers that have been made him. It is certain that he will not remain idle long. Among the applicants for the Academy is Jacob Litt, the present manager of the Dime Museum. Mr. Litt is one of the most popular young men of the city, and the Academy could not fall into better hands. Grown up, as he has from boyhood in this city, everybody knows him, and the public has confidence in him, more especially since his successful management of Schlitz Park last Summer and the Dime Museum this Winter. If Harry Deakin is going to give it up, we would rather see Jacob Litt get it than any one we know.

MADISON.

Turner Hall: Romany Rye, 13th and 14th, to light business. The co., with few exceptions, is weak. The scenery is far superior to that of most travelling cos. The Wilbur Comic Opera co. came 17th and 18th to only fair business, presenting The Little Duke and Giroffle-Girofla. The star, Miss Kerwin, is a fine vocalist, but not much of an actress. The co. is above the average, and their engagement proved a pleasant one to the people called out. The costumes of the co. are very fine.

WYOMING.

CHEYENNE.

Cheyenne Opera House (D. C. Rhodes, manager): Clara Morris and co., in Article 47, 26th, filled the house with a select and gratified audience.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Robert L. Downing, in Tally-Ho, appeared 16th, 17th and 18th, to light houses. This effort of Joaquin Miller cannot compare with any of his former productions, and it fell very flat. Mr. Downing will be money in if he drops it at once and looks for something more worthy of his talents. His support was very fair and the scenery excellent. Three Wives to One Husband, preceded by One Touch of Nature, was presented 19th to 21st, by an excellent co. The houses have been good, but not crowded. Three Wives is a delightful comedy and keeps everyone in good humor throughout the three acts. E. A. Sothern as Ralph Cobbe and Raymond Holmes as Andrew Dobbs, are very clever and play the characters admirably, The remainder of the cast render support very efficiently. This co. will remain for two nights this week, 23d and 24th. Amateur Christy Minstrels will repeat their performance, given a couple of weeks ago, night of 25th in aid of the Protestant Orphans Home, Barney McAuley, 26th, 27th and 28th.

Montford's Museum: Large audiences have attended the performance of Hollywood's Juvenile Cinderella co. week of 16th. The youngsters composing this co. are very clever, and greatly pleased the children, and the grown-up people as well. Lang's Comedy Comique this week.

Concert: The Choral Society gave a splendid performance of Samson, 19th, at Horticultual Pavilion. A very large audience was in attendance.

Items: James Taylor, the English Comique, is in the city. He was present at a performance of Three Wives and seemed to thoroughly enjoy it.—Manager Sheppard says the Grand will comfortably seat 1,700 people.—We have a roller skating rink and half a dozen ice rinks in full blast, which does not help the attendance at the theatres.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): Florence Elmore Dramatic co. week of 16th. Good performances to fair business.

MONTREAL.

Academy of Music (Henry Thomas, manager): Closed during the past two weeks. Pavements of Paris, 23d. Harold Forsberg and Felix Morris, with this co., are old time favorites in this city.

Queen's Hall: Twain-Cable reading drew large and fashionable audiences, 18th and 19th.

Royal Theatre Museum. Tannehill's co. presented Fun on the Bristol week of 16th. There is a considerable falling off in business at this house, although the nightly receipts are still large.

Montreal Museum; W. H. Lytell has engaged this house for a season of nine weeks. He will produce a number of plays including Youth, Shaughraun, Romany Rye and others. The first mentioned was presented week of 16th, and was well received. Mr. Lytell is surrounded by a good co., headed by J. H. Gilmour.

Accident: J. H. Gilmour appeared on the stage, Wednesday night with his arm in a sling, having met with an accident the previous night.

LONDON.

Grand Opera House (J. H. Davidson, manager): Daniel Bandmann gave five entertainments, opening 16th, in The Lady of Lyons and following with Hamlet, Hunchback, Romeo and Juliet and Othello. Good business at ten cents.

Queen's Avenue Opera House (J. R. Spackman, manager): Miller's Uncle Tom's Cabin co. appeared all week to fair business.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Port Jervis, N. Y., 26; Hornellsville, 27; Bradford, Pa., 28; Olean, N. Y., March 2; Warren, Pa., 3; Franklin, 4; Newcastle, 5; Butler, 6; Titusville, 7; Buffalo, 9, week; Cincinnati, 16, week.

A MOUNTAIN PINK CO. (Bella Moore): Hagerstown, Md., 26; Jamestown, N. Y., March 6; Titusville, Pa., 10.

ANNIE FIRMIN'S CO.: Key West, Fla., 23 to 27.

A MOUNTAIN PINK CO. (Laura Dainty): Junction City, Kas., 27; Abilene, 28; Salina, March 2; Clay Centre, 3; Manhattan, 4; Lawrence, 5; St. Joe, Mo., 7; Topeka, Kas., 9; Atchison, 10; Lincoln, Neb., 11; Council Bluffs, Ia., 12.

AIMEE: Cincinnati, 23, week; Richmond, Ind., March 2; Terre Haute, 3; Danville, Ill., 4; Bloomington, 5; Jacksonville, 6; Springfield, 7; St. Louis, 9, week; Pittsburg, 16, week; Philadelphia, 23, week.

AGNES WALLACE AND SAM B. VILLA: Hartford, Ct., 23, week; Lawrence, Mass., March 2, week.

ATKINSON'S BAD BOY CO. No. 1: Washington C. H., 26; Ironton, 27; Portsmouth, 28; Lancaster, March 2; Zanesville, 3; Newark, 4; Columbus, 5, 6, 7; Cleveland, 9, week.

ATKINSON'S BAD BOY CO. No. 2: Hot Springs, Ark., 25, 26; Texarkana, 27; Paris, Texas, 28; Sherman, March 2; Gainsville, 3; Denton, 4; Denison, 5, 6; Sherman, 7.

ARNE WALKER CO.: Buffalo, 23, week; Hartford, Ct., March 9, two weeks; Brooklyn, 23, week.

ABBEY'S UNCLE TOM CO.: Brookville, Pa., 26.

BAKER AND FARRON: Indianapolis, 26, 27, 28; St. Louis, March 2, week; Keokuk, Ia., 12; Sedalia, Mo., 14.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Louisville, 23, week; Evansville, Ind., March 2, 3; Vincennes, 4; Terre Haute, 5; Columbus, 6, Erie, Pa., 9; Bradford, 10, 11.

BARTLEY CAMPBELL'S GALLEY SLAVE CO.: Philadelphia, 23, week; Boston, March 2, week; N. Y. City, 9, week.

BARTLEY CAMPBELL'S SIBERIA CO.: Milwaukee, 23, week; Cleveland, March, 2, week; Rochester, 9, week; Utica, 16, 17; Poughkeepsie, 18; Paterson, N. J., 19, 20, 21; New Haven, 23; Fall River, Mass., 30, 31.

BARNEY MCAULEY:

HILL'S PEOPLE'S THEATRE Co. No. 2: Oswego, N. Y., 23, two weeks.
HANLONS: Lawrence, Mass., 25, 26; Salem, 27; Chelsea, 28; Harlem, March 2, week; Philadelphia, 9, week; Brooklyn, E. D., 16, week.
HENRY CHANFRAU: Oil City, 26; Titusville, 27; Sharon, 28; Youngstown, O., March 2; Alliance, 3; Massillon, 4; Akron, 5; Ashland, 6; Mansfield, 7; Tiffin, 9; Fremont, 10; Upper Sandusky, 12.
HAZEL KIRKE Co.: Cincinnati, 23, week; Chicago, March 2, week; Philadelphia, Pa., 16, week.
HARRISON-GOURLAY Co.: Brooklyn, 23, week; Brooklyn, E. D., March 2, week; Philadelphia, 9, week.
HENRY IRVING: Boston, 16, two weeks; Brooklyn, March 2, week; N. Y. City, March 9, four weeks.
HANLONS' FANTASMA Co.: Dayton, O., 26, 27, 28; Cincinnati, March 2, week.
HOOP OF GOLD Co.: Nebraska City, Neb., 26; Plattsmouth, 27; Lincoln, Neb., 28; Atchison, March 2; Topeka, 3, 4, 5; Sedalia, Mo., 6, 7; Fort Scott, Kas., 9.
HERNE'S HEARTS OF OAK: Chicago, 23, week; Indianapolis, March 2, week; Columbus, 9, week.
HERGE'S BAD BOY Co.: Wheeling, W. Va., 23, week; Baltimore, March, 2, week; Washington, 9, week.
HUNTLEY'S DRAMATIC Co.: Montgomery, Ala., 16, two weeks.
HER ATONEMENT Co.: Lafayette, 26; Crawfordsville, 27; Fort Wayne, 28; Chicago, March 2, week.
HEWETT'S MUSETTES: Kingston, N. Y., 26, 27, 28.
HENRY BELMER: Hamilton, Can., March 5, 6, 7.
IN THE RANKS Co.: Detroit, 23, week; Toronto, March 2, week; Montreal, 9, week
JANAUSCHEK: Atlanta, Ga., 25, 26; Macon, 27; Augusta, 28.
JOSEPH MURPHY: Pittsburg, 23, week; Newcastle, Pa., March, 2; Oil City, 3; Olean, N. Y., 4; Hornellsville, 5; Bradford, Pa., 6, 7; Buffalo, 9, week; N. Y. City, 16, week.
JOHN A. STEVENS: Chicago, 23, week; St. Louis, 9, week; Denver, 16, week.
JANISH: Boston, March, 2, week.
J. H. KEANE: Lancaster, Pa., 23, week.
JOHN T. RAYMOND: Lexington, Ky., 25, 26; Frankfort, 27; Richmond, Ind., 28; Dayton, O., March, 2; Ann Arbor, Mich., 3; Lansing, 4; Flint, 5; Adrian, 6; Kalamazoo, 7; Grand Rapids, 9; Muskegon, 10, South Bend, Ind., 11; Rockford, Ill., 12; Dubuque, Ia., 13; Burlington, 14.
J. K. EMMET: Cumberland, Md., 26; Wheeling, W. Va., 27, 28; Pittsburg, March 2, week; Cleveland, 9, week.
J. Z. LITTLE'S WORLD Co: Saginaw, Mich., 25, 26; Bay City, 27, 28.
JOHN MURRAY: Lowell, Mass., 23, week.
JACQUES KRUGER (Dreams): Philadelphia, 23, week; Trenton, N. J., March 2; Easton, Pa., 5
KNIGHTS (Mr. and Mrs George S.): Muskegon, Mich., 26; Big Rapids, 27; Grand Rapids, 28; Boston March 2, week; N. Y. City, 23, two weeks.
KATE CLAXTON: New Orleans, Feb. 23, three weeks.
KATIE PUTNAM: Seattle, W. Ter., 23, week; Taconia, March, 2, 3; Astoria, Ore., 4, 5; Salem, 6, 7.
KINDERGARTEN Co.: New London, Ct., 23, week; Brooklyn, E. D., March, 2, week; Philadelphia, 9, week.
KIRALFYS' SIEBA Co.: Cleveland, 23, week; Syracuse, March 2, 3, 4; Troy, N. Y., 5, 6, 7; Boston, 9, week.
LAWRENCE BARRETT: Boston, 23, four weeks.
LIGHTS O' LONDON (Eastern): Mansfield, O., 28; Massillon, March 2; Canton, 3, 4; Steubenville, 5, Wheeling, W. Va., 6, 7.
LIGHTS O' LONDON (Western): Evansville, Ind., 27, 28; Louisville, March 2, week.
LIZZIE MAY ULMER: Cincinnati, 23, week.
LIZZIE EVANS: Brenham, Tex., 26; Houston, 27, 28; New Orleans, March, 2, week.
LOUIS ALDRICH (My Partner): N. Y. City, Feb. 23, two weeks.
LYNWOOD Co.: Baltimore, 23, week; Norfolk, Va., March 2, 3; Hampton, 4; Richmond, 5, 6, 7.
LOUISE SYLVESTER: Wichita, Kas., 28; Hot Springs, Ark., March 2.
LOTTA: St. Louis, 16, two weeks Kansas City, March 2, week; St. Joe., 13, 14.
LEOPOLDS: Columbus, O., 23, week; Baltimore, March 2, week; Boston, 9, week.
LYTELL'S Co.. Montreal, Feb. 23, four weeks.
M. B. CURTIS: N. Y. City, Feb. 16, three weeks.
MAY BLOSSOM Co.: Pittsburg, 23, week; Buffalo, March 2, week; Brooklyn, 9, week; N. Y. City, 23, week.
MILTON NOBLES: Knoxville, Tenn., 26; Birmingham, Ala., March 2; Eufaula, 3; Americus, Ga., 4; Columbus, 5; Atlanta (return), 6, 7; Jacksonville, Fla., 9, week.
MINNIE MADDERN: New Orleans, March 2, week; Pensacola, Fla., 9; Mobile, Ala., 10, 11; Montgomery, 12; Atlanta, Ga., 13, 14; Birmingham, Ala., 16; Columbia, Tenn., 17; Nashville, 18 to 21.
MONTE CRISTO Co. (Stetson's): Kansas City, 26, 27, 28; Denver, March 2, week; Sedalia, Mo., 12
MCKEE RANKIN'S Co.: San Francisco, 23, five weeks.
MARGARET MATHER: Holyoke, Mass., 26; Northampton, 27; Greenfield, 28; Portland, Me., March 2, 3, 4; Augusta, 5, 6; Belfast, 7.
MCFADDON'S UNCLE TOM Co.: Wellington, Kas., 26; Harper, 27; Caldwell, 28.
MATTIE VICKERS: Scranton, Pa., 26, 27; Elmira, N. Y., 28; Ithaca, March 2; Canandaigua, 3; Rochester, 4, 5; Syracuse, 6, 7.
MAGGIE MITCHELL: N. Y. City, 16, two weeks; Brooklyn, March 2, week; Boston, 9, week.
MICHAEL STROGOFF Co.: Baltimore, 23, week; Washington, March 2, week; Norfolk, Va., 9, 10; Richmond, 11, 12.
MUGGS' LANDING Co.: Lepvenworth, Kas., 28.
MESTAYER'S WE, US & Co.: Brooklyn, E. D., 23, week.
MAUDE ATKINSON: Ft. Madison, Ia., 23, week.
MURRAY AND MURPHY: New Haven, Ct., 26; Hartford, 27; Springfield, Mass., 28; Holyoke, March 2; Northampton, 3; Greenfield, 4; Keene, N. H., 5; Pittsfield, Mass., 6; Marlborough, 7; Providence, R. I., 10 to 12; Pawtucket, 14; Taunton, Mass., 16; Fall River, 17; Milford, 18; Brockton, 19; Newport, R. I., 20; Chelsea, Mass., 21.
MATLACK Co.: Washington, March 2, week.
N. C. GOODWIN: Philadelphia, 23, week; Washington, March 2, week; Baltimore, 9, week.
NEIL BURGESS: Oshkosh, Wis., 26; Fond du Lac, 27; Sheboygan, 28; Grand Rapids, Mich., March 3; Detroit, 9, 10, 11.
NELLIE BOYD Co.: San Bernardino, Cal., 26, 27, 28; Tucson, Ariz., March 2, 3, 4; Tombstone, 5, 6, 7; El Paso, Tex., 9, 10, 11.
NOBODY'S CLAIM Co.: Fall River, Mass., 28; Taunton, March 2.
ONLY A WOMAN'S HEART Co.: Salem, O., 26; Newcastle, Pa., 27; Mercer, 28; Kittaning, March 3, 4; Greensburg, 5; McKeesport, 6; Pittsburg, 9, week.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Harrodsburg, Ky., 26; Lexington, 27; Mt. Sterling, 28; Winchester, March 2; Cynthiana, 3; Paris, 4; Georgetown, 5; Frankfort, 6, 7; Columbus, Ind., 9, 10; Franklin, 11; Rushville, 12; Connersville, 13; Brookville, 14.
OLIVER BYRON: Oakland, Cal., 23, week.
PRIVATE SECRETARY Co. (Gillette): Boston, 16, two weeks; Philadelphia, March 2, week; Detroit, 12, 13, 14.
PAULINE MARKHAM: Toledo, O., 23, week; Chicago, March 2, week; Detroit, 9, week; Buffalo, 16, week.
PAVEMENTS OF PARIS Co.: Montreal, 23, week; Boston, March, 2, week.
POWER OF MONEY Co.: Dubuque, Ia., March 2.
PEOPLE'S THEATRE Co. (Charvat's): Norwalk, Ct., 16, two weeks; Hartford, March, 2, four weeks.
PLANTER'S WIFE Co. (Edna Carey): Memphis, 26, 27, 28; Louisville, March 2.
QUEEN'S EVIDENCE Co.: Jersey City, 23, week; Pittsburg, March 2, week; Wheeling, W. Va., 9, week; Louisville, 16, week.
ROSE EYTINGE: Austin, Tex., March 2, 3; Dallas, 4, 5; Ft. Worth, 6, 7.
REHAN'S 7-20-8 Co.: Oskaloosa, 26; Pullman, Ill., March 2; Rockford, 3; Davenport, Ia., 4; Milwaukee, 5, 6, 7.
RHEA: Chicago, March 2, week; Logansport, Ind., 9; Ft. Wayne, 10; Dayton, 11; Louisville, 12, 13, 14; Kansas City, 16, 17, 18; Topeka, Kas., 19; Leavenworth, 20; Atchison, 21.
REHAN'S SENTENCED TO DEATH Co.: Chicago, March 9, two weeks.
ROLAND REED: Lincoln, Neb., 26; Omaha, 27, 28; Council Bluffs, Ia., March 2; Des Moines, 3; Cedar Rapids, 4; Iowa City, 5; Davenport, 6; Ottawa, Ill., 7; Chicago, 9, week.
ROBSON AND CRANE: N. Y. City, 23, week; Philadelphia, March 2, two weeks.
RAG BABY Co.: Chicago, 16, two weeks; Grand Rapids, Mich., March 2; E. Saginaw, 3; Bay City, 4; Detroit, 5, 6, 7; Indianapolis, 9, 10, 11; Terre Haute, 12; Dayton, O., 13, 14; Cincinnati, 16, week; Columbus, 23, 24, 25; Philadelphia, 30, week.
REDMUND-BARRY Co.: Topeka, Kas., 26; St. Joe, 27; N. Y. City, March 2, week; Aurora, Ill., 10; Burlington, Ia., 11; Davenport, 12, 13; Joliet, Ill., 14; Chicago, 16, week.
RENTFROW'S PATHFINDERS: Wellington, Kas., 23; Caldwell, 24; Wichita, 25, 26; Newton, 27; Peabody, 28; Emporia, March 2, 3; Ottawa, 4.
ROBERT MCWADE: Williamsport, Pa., 27; Scranton, March 2; Easton, 3.
ROMANY RYE Co. A.: Brooklyn, 23, week; N. Y. City, March 2, week.
ROMANY RYE Co. B: Oshkosh, Wis., 26; Fond du Lac, 27; Watertown, 28; Milwaukee, March 2, week.
RISTORI: Kansas City, 26, 27, 28; St. Louis, March 2, week; Chicago, 9, week: Philadelphia, 23, week.
RANSOM DRAMATIC Co.: McGregor, Ia., 23, week; Waukon, March 2, week.
SILVER KING Co. (F. C. Bangs): Atlanta, Ga., 26, 27, 28; Columbus, March 2, 3; Macon, 4; Savannah, 6, 7; Charleston, S. C., 9, 10, 11.
STRATEGISTS Co.: Columbus, O., 23, week; Cincinnati, March 2, week.
SALSBURY'S TROUBADOURS: Erie, Pa., 26; Sandusky, O., 27; Springfield, 28; Lexington, Ky., March 2; Frankfort, 4; Louisville, 5, 6, 7; Cincinnati, 9, week; Cleveland, 16, week; N. Y. City, 23, week; Boston, 30, week.
SHADOWS OF A GREAT CITY Co.: Philadelphia, 23, week; Providence, March 2, week; N. Y. City, 9, five weeks.
SOL SMITH RUSSELL: Providence, 23, week.
STAFFORD-FOSTER Co. (Willis Ross, manager): Mt. Vernon, O., 26; Newark, 27; Lancaster, 28; Chillicothe, March 2; Columbus, 3, 4; Delaware, 5; Ironton, 7; Bellefontaine, 9; Kenton, 10; Tiffin, 11; Fostoria, 12.
STORM-BEATEN Co. (Western): Chicago, 23, two weeks.
STORM-BEATEN Co. (Central): New Orleans, Feb. 9, four weeks.
THREE WIVES Co: Indianapolis, 26, 27, 28; St. Louis March 2, week. Cincinnati, 9, week; Chicago, 16, week, Cleveland, 22, week; Pittsburg, 30, week.
T. W. KEENE: Akron, O., 26; Newark, 27; Chillicothe, 28; Cincinnati, March 2, week; St. Louis, 9, week; Sedalia, Mo., 16.
THORNE'S BLACK FLAG Co.: Jersey City, 26, 27, 28; Newark, March 2, 3, 4.
TWO JOHNS Co.: Cincinnati, March 2, week; Pittsburg, 9, week; McKeesport, Pa., 16; Cumberland, Md., 17; Connellsville, Pa., 18; Harrisburg, 19, 20; Hagerstown, Md., 21; Baltimore, 23, week.
TAYLEURE'S OCTOROON Co.: Cincinnati, 23, week; Wheeling, W. Va., March 2, week.
UNION SQUARE Co.. New Orleans, Feb. 9, six weeks.
WALLACK'S VICTOR DURAND Co. No. 1: Washington, 23, week; Louisville, March 2, week.
W. E. SHERIDAN: Virginia City, Nev., 26, 27; Reno, 28; Salt Lake, March 2, week; Denver, Col., 9, week.
WALLICK'S NEW BANDIT KING Co.: Reading, Pa., 26; Pottstown, 27; Norristown, 28; Philadelphia, March 2, week.
WAGES OF SIN Co. Chicago, Feb 23, two weeks; Minneapolis, March 9, week; St. Paul, 16, week.
W. J. SCANLAN: Norfolk, Va., 26; Richmond, 27, 28; Washington, March 2, week; Hagerstown, Md., 9.
WALSH'S COMEDY Co.: Denver. 26, 27, 28.
WILLIAMS COMEDY Co.: Taunton, Mass., 23, week.
WAITE'S DRAMATIC Co.: Coldwater, Mich., Feb. 23, two weeks.
ZANITA (Tompkins and Hill's): Chicago, Feb. 2, four weeks.
ZOZO: Fall River, Mass., 25, 26; New Bedford, 27, 28; Brockton, March 2, week; Lawrence, 9, week; Lynn, 16, week.

OPERA AND CONCERT COMPANIES.

AMY GORDON OPERA Co.: Milwaukee, Wis., March 2, three weeks.
ALICE OATES: St. Louis, 23 week.
BOSTON IDEAL OPERA Co.: Wilmington, Del., 26, 27, 28; Philadelphia, March 2, week; N. Y. City, 9, week.
BENNETT-MOULTON OPERA Co.: Lynn, Mass., 23, week; Philadelphia, March 2, week; Bangor, Me., 9, week; Newburyport, Mass., 23, 24, 25.
CARLETON'S ENGLISH OPERA Co.: Newark, N. J., 26, 27, 28.
CORINNE MERRIEMAKERS: New Haven, 16, two weeks; Buffalo, March 2, week.
DAMROSCH OPERA Co.; Chicago, Feb. 23, two weeks.
DUFF'S OPERA Co.. N. Y. City, Dec. 22—indefinite season.
EMMA ABBOTT OPERA Co.: Ft. Worth, Tex., 26; Shreveport, La., March 2, 3.
FARRAR BURLESQUE Co.: Hartford, Ct., March 2, week.
FAY TEMPLETON: Freeport, Ill., 26; Clinton, Ia., 27; Davenport, 28; Muscatine, March 2; Ottawa, Ill., 4; Streator, 5; Springfield, 6; Decatur, 7; Louisville, 9, week; Cincinnati, 16, week.
FORD'S OPERA Co.: St. Paul, 26, 27, 28; Stillwater, March 2; Eau Claire, 3; Winona, 4; Dubuque, Ia., 6; Davenport, 7.
GRAU'S OPERA Co.: Louisville, March 2, week.
HOLLYWOOD OPERA Co.: Detroit, 23, week; Toledo, March 2, week.
HULSKAMP-MOROSINI CONCERT Co.: Amsterdam, N. Y., March 2; Pittsfield, Mass., 3; Hudson, N. Y., 4.
HARRIS OPERA Co.: Baltimore, 23, week.
JOSEFFY: Knoxville, Tenn., 28; Louisville, March 2, 3.
JEANNIE WINSTON: Portland, Ore.—indefinite season.
LUCIER FAMILY: Bangor, Me., 23, week.
MAPLESON OPERA Co.: San Francisco, March 2, two weeks.
MCCAULL'S BAT Co.: Philadelphia, 16, two weeks.
MCCAULL'S PATIENCE Co.: Richmond, Va., March 2, 3, 4; Norfolk, 5, 6, 7.
MCCAULL'S FALKA Co.: Washington, 23, week; Pittsburg, March 2, week; Norfolk, Va., 9, 10, 11.
MEMPHIS STUDENTS: Greenville, Pa., 26, 27, 28; Titusville, March 1, 2, 3.
N. Y. OPERA Co.: New Haven, 23, week; Bridgeport, March 2, week; Brockton, 9, week; Lowell, 16, week.
N. Y. IDEAL OPERA Co.: New Orleans, 16, two weeks.
MCCAULL'S APAJUNE Co.: N. Y. City, Dec. 15—indefinite season.
THOMPSON'S OPERA Co.: Detroit, 23, week; Jackson, March, 2; Kalamazoo, 3; Grand Rapids, 4, 5; Muskegon, 6. Battle Creek, 7; Lansing, 9; Flint, 10; Port Huron, 11; Bay City, 12; E. Saginaw, 13, 14.
WILBUR OPERA Co.: Des Moines, Ia., 25, 26; Cedar Rapids, March 2; Clinton, 3; Rockford, Ill., 7.

MINSTREL COMPANIES.

BARLOW-WILSON: New Orleans, Feb. 23, two weeks.
CALLENDER'S: Washington, 26, 27, 28.
CALIFORNIA: Rochester, 23, week.
DOCKSTADER-ARMSTRONG: Lewisburg, Pa., 26; Danville, 27; Bloomsburg, 28.
FOX AND WARD'S: Willimantic, Ct., 26, 27, 28; Meriden, March 2, 3, 4; Brockton, Mass., 5, 6, 7.
GORTON'S: Ogdensburg, N. Y., 26; Auburn, 27; Utica, 28.
HI HENRY'S: Skowhegan, Me., 26; Waterville, 27.
MILLS AND BARTON'S: Richmond, Va., 23, week; Paterson, N. J., March 2, week.
SAWYER'S GEORGIA: Albany, 23, week; Montreal, March 2, week.
SKIFF AND GAYLORD'S: Buffalo, 23, week.
T. P. W.: N. Y. City, 16, three weeks.
WHITMORE AND CLARK'S: Rouse's Point, N. Y., 26; Plattsburgh, 27: Keesville, 28.

VARIETY COMPANIES.

BAYLIES' BRIGHT LIGHTS: N. Y. City, 26, week.
BEANE-GILDAY Co.: Buffalo, 23, week; Chicago, March 2, week.
DAVENE-AUSTIN ALLIED ATTRACTIONS: Philadelphia, 23, week; Newark, March 2, week; Cincinnati, March 9, week; Chicago, 16, week.
HOWARD ATHENÆUM Co.: Boston, 23, week; N. Y. City, March 2, week.
HALLEN AND HART Co: Cleveland, 23, week; Detroit, March 2, 3, 4.
LORELLAS: Newark, 23, week.
LILLY CLAY'S ADAMLESS EDEN: St. Louis, 23, week.
MANNING-DREW Co.: Buffalo, March 2, week; Ottawa, Can., 9, week; Rochester, 16, week.
MONTAGUE'S DUDE Co.: Trenton, N. J., 23, week.
MURPHY AND MACK: Baltimore, 23, week; Brooklyn, E. D., March 2, week.
N. S. WOOD: Baltimore, March 2, week.
RENTZ-SANTLEY Co.: Rochester, N. Y., 27, 28.
STAR SPECIALTY Co.: N. Y. City, 23, week; Philadelphia, March 2, week.
SKIFF AND GAYLORD'S Co.: Oswego, N. Y., March 2, week.
SILBON'S CUPID Co.: Cleveland, 23, week; Toledo, March 2, 3, 4; Detroit, 5, 6, 7.

MISCELLANEOUS.

AUSTRALIAN NOVELTY Co.: Brooklyn, E. D., 23, week; Baltimore, March 2, week; Brooklyn, 9, week; N. Y. City, 16, two weeks; Newark, 30, week.
BUFFALO BILL'S WILD WEST: New Orleans, La., 23, week.
CROMWELL'S ART ENTERTAINMENTS: Sedalia, Mo., March 9, 10, 11.
HOWORTH'S HIBERNICON: Mt. Carmel, Pa., 26; Shamokin, 27; Milton, 28.
KELLER AND CUNARD (Illusionists): Philadelphia, 23, week.
MORRIS-SULLIVAN MIRROR OF IRELAND: Helena, Mont., 26, 27, 28; Deer Lodge, March 2, 3; Missoula, 4, 5.
MIACO'S HUMPTY DUMPTY: Montreal, 23, week; Brooklyn, E. D., March, 2, week; Jersey City, 9, week.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Troy, 23, week; Cohoes, March 2, week; Syracuse, 9, week; Rochester, 16, two weeks; Buffalo, 30, two weeks; Erie, April 13, week.
PROFESSOR REYNOLDS: Stillwater, Minn., March 2, week.
SUYDAM'S HUMPTY DUMPTY: York, Pa., 26, 27, 28; Harrisburg, March 2, 3, 4; Williamsport, 5, 6, 7.
TONY DENIER'S HUMPTY DUMPTY: Cohoes, N. Y., 27.

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TELEGRAPHIC NEWS.

Dominick Murray's Large House.

[BY TELEGRAPH TO THE MIRROR.]

DETROIT, Feb. 25.—The Thompson Opera company who were the recipients of the largest houses of the season during their previous visit, opened at Whitney's Monday night to a crowded house, and there is every indication of a large business for the rest of the week. On Tuesday the company present Pinafore for two nights and matinee. At White's, Dominick Murray, in Escaped from Sing Sing, was received by over 3,000 people. Very low prices. In the Ranks was put on at the Detroit last night to a fine house. Nine performances will be given during the week.

Twins Produced.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, R. I., Feb. 25.—Sol Smith Russell, supported by Mrs. Vincent, Misses Ryan, O'Leary and Dace, and Messrs. Nolan and Burrows, of the Boston Museum, opened Monday evening, for the week, in Joseph Denick's play, Twins. The plot follows two brothers, one of whom is a waiter at the Grand Hotel at Goatstile, and the other is a Bishop at Banglepore. The Bishop goes to London to find his brother, and is often mistaken for him. Out of this grow some amusing complications. Mr. Russell as the Twins was not so successful as was expected.

Miriam O'Leary and Regina Dace contributed largely to the amusement of the evening.

Miss Davenport's Continued Triumphs.

[BY TELEGRAPH TO THE MIRROR.]

SYRACUSE, Feb. 25.—Fanny Davenport's second appearance here in Fedora, Monday night, was a repetition of the ovation of the former occasion. The house was large and fashionable. Miss Davenport and Mr. Lee responded to several calls.

Miss Bartlett-Davis' Deep Trouble.

[BY TELEGRAPH TO THE MIRROR]

ALBANY, Feb. 25.—As soon as the Carleton Opera company reached here, Jessie Bartlett-Davis was summoned home to the death-bed of her child. Rose Beaudet is her substitute.

The company appeared at the Leland on Monday and Tuesday nights in The Drum-Major's Daughter and The Mascotte. The performances were thoroughly enjoyed by large houses. At matinee to-day The Drum-Major's Daughter. Merry War to-night, which will close a very successful engagement.

Large Holiday Business.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Feb. 25.—Lawrence Barrett had a crowded house and cordial welcome at the Boston Theatre in Francesca da Rimini. Splendidly staged as well as played.

A large audience also greeted Henry Irving in The Merchant of Venice at the Globe.

The Park was crowded on the beginning of second week of The Private Secretary.

Apajune was given both afternoon and evening at the Bijou to crowed houses.

Second week of Iolanthe at the Boston Museum. Big houses.

Harry Meredith's opening night at the Dudley Street Opera House, with Ranch 10, drew a large house.

Pat Rooney and Howard Athenæum Star Specialty companies at the Howard to immense houses afternoon and evening.

Boom in Minstrelsy.

[BY TELEGRAPH TO THE MIRROR]

ROCHESTER, Feb. 25.—A cyclone of minstrelsy has struck. At low prices the California troupe has turned people away in droves. At Lockport, one night, there was accommodation for about seventy-five per cent. of the people who came.

Mr. Booth's New England Tour.

[BY TELEGRAPH TO THE MIRROR]

WORCESTER, Mass., Feb. 25.—Edwin Booth played Hamlet last night to the largest house ever gathered in the theatre. Receipts $1,800.

Frank Evans and Louise Rial, under the management of W. F. Blande, opened a ten nights' engagement in Camille to a very good house. The support is strong. Low prices. Business is improving.

Miss Mather's Continued Success.

[BY TELEGRAPH TO THE MIRROR.]

CHELSEA, Mass., Feb. 25.—Margaret Mather appeared in The Honeymoon on Monday. The star was warmly welcomed. By noon on Monday every seat was sold at regular prices.

Better Business.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Feb. 25.—Monday night's house at the Academy of Music was the most favorable opening in some weeks. An audience that nearly filled the theatre gathered to see the Troubadours in Three of a Kind. Salsbury and Miss McHenry kept their guests in a merry mood with two hours and a half of fun.

Carrie Swain, with her Little Joker, is at the Court Street Theatre. The house was small the opening night, but her new piece has made a favorable impression, and business will likely increase.

Charles Gilday's Chic Coterie are showing their Collars and Cuffs at the Adelphi. Monday night's house was a good one.

Tally-Ho Doesn't Score.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Feb. 25.—Tally-Ho, Joaquin Miller's new drama, was presented at the Chestnut on Monday evening for the first time here. Excepting the third act, the piece is full of the regulation border mining-camp talk and action. R. L. Downing, as Hank Monk, acted well, and is as effective as the part and play will admit. Anna Boyle was graceful and pretty. Ida Mulle and Jeff Angelis were clever in their specialties We do not understand how, in the name of common sense, a waif picked from a 'Frisco gutter, should appear in silk stockings and embroidered skirts. Julius Kahn made an impression as Sailor Bill. The variety part of the entertainment is clever. Tally-Ho will probably do well in the country towns.

All the other theatres are doing well, although none are presenting novelties.

Agnes Herndon's Mother Dead.

[BY TELEGRAPH TO THE MIRROR.]

PETERSBURG, Va., Feb. 25.—Agnes Herndon, of Milton Noble's company, received a telegram here announcing the death of her mother. Miss Herndon left immediately for New York. Love and Law was to have been presented on Monday night, but as the lady plays an important role in the drama. The Phœnix was substituted.

Our Irish Visitors.

[BY TELEGRAPH TO THE MIRROR.]

DANBURY, Ct., Feb. 25.—Murray and Murphy, in Our Irish Visitors, were here to good business last evening. They kept the audience in a continuous roar from the time the curtain arose until its final drop.

Attempted Suicide.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Feb. 25.—May Blossom opened a week's engagement at Library Hall on Monday evening to a large house. Joseph Murphy, in Shaun Rhue, opened fairly at the Opera House. The Academy of Music and Harris' Museum opened large.

A reputed actress, who registered as "Hazel Knight, New York," attempted to commit suicide at the Central Hotel last Sunday morning. She tried to suffocate herself by allowing the gas to escape in her room. The odor of the escaping gas was detected and Miss Hazel was rescued. She afterward departed for Cleveland.

John H. Murray, a local warbler of some note, will sing with the McCaull company at Library Hall next week.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

NEWPORT, R. I., Feb. 25.—Zozo was presented to a jammed house last night. Scenery very fine. Specialties new and novel. Altogether a very fine entertainment.

ST. LOUIS, Feb. 25.—Evans and Hoey, according to the house treasurer's books, opened to the largest house of the season at Pope's Theatre. The Parlor Match was an instant success. All the other houses opened from fair to packed.

TOLEDO, Feb. 25.—The Two Johns, at Wheeler's, and The Two Orphans, at the Museum, had excellent Sunday night houses. The New York Criterion Comedy company opened a week's engagement at Wheeler's Monday night before a good audience.

LYNN, Feb. 25.—Bennett and Moulton's Comic Opera company opened in The Mascotte at Music Hall Monday night to a packed house. Although the opera was unmercifully cut, the chorus work was very good, and the efforts of Messrs. Smith and Lodge, the comedians, seems to please. Prices cut as unmercifully as the opera.

POUGHKEEPSIE, N. Y., Feb. 25.—Dan's Tribulations drew a good house last night. The performance gave the best of satisfaction.

NEW BRITAIN, Conn. Feb. 25. — Farrar Opera company played Cinderella to good house Monday night at dime museum prices.

WILLIAMSPORT, Pa., Feb. 25.—Mattie Vickers appeared on Monday night, in Jacquine, before a large and appreciative audience. The applause was incessant. Charles Rogers, the mimic, was especially well received.

CLEVELAND, Feb. 25.—Sieba opened at the Euclid Monday night to large audience. The spectacle was most enthusiastically received. Crowded houses at the Academy to see Crimes of London. Good company, with Donaldson, Beverly and De Kress as principals. A new variety company is packing the People's at low prices.

HARRISBURG, Feb. 25.—Fritz Emmet opened to one of the largest of the season last night and captured the audience on the instant of his appearance. Emmet has given this city the go-by for many years, and there was a curiosity to see and hear this erratic star. He now has no city on his list in which he is more appreciated. He should not forget the warm friends he made last night. Support was ordinary.

COLUMBUS, O., Feb. 25.—The Leopolds, in Frivolity, opened at the Grand to a packed house and made an immense hit. Silbon's Cupid company, at Comstock's, had a big house.

The Comedy Theatre Lease.

On May 1 Vanderbilt Spader's lease of the Comedy Theatre will expire. There are several people anxious to secure the house. The Salsbury Troubadours are bidding rather high, and Neil Burgess is also wistful. Should either succeed, long engagements of their specialties would follow. Both have new pieces in view.

Gale and Spader have succeeded in their suit against Haverly; but W. H. Gale, the senior member of the firm, has absented himself from the legal proceedings, and intends, when the suit is settled, to begin an action against the Spaders for illegal ejection from the premises in West Twenty-third street. Townsend Percy's several backers are also in the market for the little house.

London Gossip.

LONDON, Feb. 7.

On the evening of the 5th Wilson Barrett celebrated the one-hundreth performance of Hamlet at the Princess' Theatre. The house was crowded, and in response to enthusiastic calls Mr. Barrett bowed his thanks and a second time brought Miss Eastlake forward to receive a share of the honors. The lady had doffed the dress of Ophelia and donned the modern dress. A third time Mr. Barrett was summoned, and the audience insisted on a speech. This he gave in a few well chosen words, evidently made on the spur of the moment. He began by saying quaintly: "There is a proverb in the North to the effect that it is 'canny to say nowt,' which means it is wisest to say nothing." Then he proceeded to remark that there were biographical reminiscences in connection with the Princess' Theatre, but of these he would not now speak. He must, however, express his personal thanks as well as those of the company for the reception accorded to the performance that evening. He thought it no mean thing that a play so familiar as Hamlet should run for one hundred nights when the other Shakespearean revivals were before the London public. He trusted that they would not have too much of Shakespeare, but "just Shakespeare enough." He might add that toward the end of the month he intended to produce the late Lord Lytton's unacted play, Brutus, and that on the same evening he should submit a one-act play by Mr. Brandon Thomas. Stating that he was suffering from a bad cold, or he should have detained them for another ten minutes, Mr. Wilson Barrett then retired amid most hearty and prolonged applause. Behind the scenes, before the curtain rose, Mr. Barrett was presented with a neat escretoire and an illuminated scroll by the "extra ladies," or those having no speaking parts in Hamlet, as a souvenir of the occasion. Also an acknowledgment by the committee of the Tradesman's Benevolent Society, to which Mr. Barrett tendered his theatre for an annual benefit, which took the form of a handsome diamond stud to Mr. J. H. Cobbe, the acting manager, for his courtesy to them on that and previous occasions. Hamlet was never played better than on its centenary night, and when one reflects on the matter, one hundred nights is a long run for the familiar play of Hamlet.

The other two productions to which Mr. Barrett indirectly alluded, continue to crowd their respective houses. Romeo and Juliet at the Lyceum has nearly worn Miss Anderson out physically. It is indeed a fearful strain to do this play once a day, let alone the extra labor involved in matinee performances. Miss Anderson therefore proposes to soon produce The Hunchback for morning performances. Strangely enough, the cast is complete save the Helen, for which part there seems at present to be no adequate representative who is at professional liberty.

As you Like It, at the St. James, also packs the house at each performance. This production has evoked considerable comment on both sides. It called forth one of the most spirited debates of the season at the Playgoers' Club, and after able arguments was generally voted a satisfactory "all-round performance." How strange it is that a play written by Shakespeare in his thirty-sixth year, and that being in 1600, should after two hundred and eighty-five years evoke as critical consideration as when it was first produced! There is such a cheery flavor about the production of the times of the merry Robin Hood men that no one can see it and not feel imbued with poetry and refinement. For my part, after seeing many Rosalinds, I am willing frankly to admit that Mrs. Kendal's is, by all odds, the best impersonation of that most womanish of Shakespeare's women. It has been urged that she does not look the part as well as she did ten years ago. Naturally this is true. On the other hand, people must do one of two things, grow older or die. They cannot stand still in the costume of Ganymede. Mrs. Kendal certainly looked in face and figure all that could be desired. And if, in the skirts of Rosalind at the beginning and close of the play, she was a trifle too plump and matronly, on the other hand all young girls even are not slender, and Mrs. Kendal suggested a solid, bonnie girl, contrasting very pleasantly with the delicate, lily-like appearance of the Celia of Miss Linda Dietz. This, after all, is as it should be, for Celia was the more clinging nature of the two, at the best, while Rosalind possessed the sturdy cavalier spirit in her merry woman's heart. Mrs. Kendal's elocution was perfect, her laugh fairly contagious, her grace a continual charm to the eye, and her magnetism most thorough. Mrs. Kendal is the queen of English comedy, and it is small wonder that she holds as great a sway to-day as when she held her own as Madge Robertson in her brother's delightful plays. The Robertson school of plays and acting was of a truth a very graceful one. Miss Linda Dietz is an ideal Celia, and the remainder of the cast most excellent. A Miss Lea, a beginner, deserves a word of praise for a very agreeable representation of Audrey. The dance at the *finale* was picturesque, and when after the curtain was dropped they were instantly drawn apart, to enable Mrs. Kendal to step forward and deliver the ever poetic epilogue, in a clear, silvery voice, there was nothing more to be desired. Some objection has been made to Mr. Kendal playing Orlando, one critic asserting that the illusions of the stage are destroyed to see a woman making love to her own husband. Alas! this fashion seems to have gone too much out of vogue off as well as on the boards. But if a woman may not make love to her own husband without destroying "illusions," then they were best destroyed.

A consideration of the play of As You Like It reminds one that the "Cuckoo Song," which is as usual introduced in Rosalind's Forest of Arden scene, is becoming quite the fashion again at drawing rooms and other entertainments. A few evenings since, the Brompton Hospital for Consumptives held its usual weekly entertainment, provided by Walter Clifford, and a society lady sung the "Cuckoo song" with more than the average ability of the amateur. Mrs. Walter Weblyn, the wife of the London journalist who is professionally known as "Walter Clifford," gave some excellent vocal selections, and in this was ably assisted by her husband.

Report saith there are to be a few popular ballads introduced into George R. Sims' new drama to succeed In the Ranks. Great secrecy is preserved as to the various impersonations in the play. One current report is that Miss Louise R. Moodie, who has been under salary several months and is to do the leading role, is to create the part of a female heavy villain somewhat different in dramatic construction from anything as yet seen in dramatic literature. Miss Moodie's hosts of friends are anxious to welcome her back to the London boards on which she holds a place indisputably her own. It may not be generally known that this lady is one of the most liberally accomplished and educated ladies in the dramatic profession of this or any country. A versatile linguist, a classic musician, an artist with pen and brush, and a woman who, in the days of her wealth, before she adopted the stage, was not only an extensive traveller, but *en rapport* with great minds, she is an ornament to her profession. No breath of scandal has ever touched her fair fame, and she lives quietly and exclusively in a near-by London suburb, with her books and her few chosen friends, in a manner befitting an English gentlewoman. If there were more like her in good reputation the stage-folk would need no defence at the hands of the clergy.

A pleasant woman seems to suggest a pleasant day and pleasant thoughts. To-day is like May. The sun shines, the air is balmy, the streets alive with venders of potted plants and cut posies. It is a day befitting in every way as the anniversary of the prose heart-poet, the man who idealized the everyday scenes and homely folk of London. Seventy-three years ago to-day Charles Dickens first saw the light. The motto on the Shakespearean Calendar of Marcus Ward's pleasant annual series is most appropriate, and is from Much Ado About Nothing. It reads: "Out of question you were born in a merry hour." It is certainly to be regretted that at present no play of Dickens' holds the London boards. However, at the Dickens Literary Club, in North London, there is to be this evening an anniversary entertainment of Dickens scenes and recitations, called "The Annual Dickens Night," and during the evening the President is to be presented with a complete set of the works of Charles Dickens.

As touching clubs, the Savage Club, so named in memory of Richard Savage (that genius who led a life of pleasurable excitement, caressed and courted by men of talent and fashion, and finally died in a debtors' prison), was the scene of a brilliant dinner last Saturday night to celebrate the foundation and first award of the exhibition established by the club (at the suggestion of the Prince of Wales) in connection with the Royal College of Music. The chair was occupied by Mr. Barrett, professor of the flute in the college, and there was a large assemblage of members. Among the guests present were Sir George Grove (director of the Royal College of Music), and Master W. O. Carrodus (son of J. T. Carrodus, the eminent violinist), the first winner of the exhibition. In the course of the evening the chairman proposed "Success to the Royal College of Music," which was cordially received. The Savage Club was established in 1868, and two years later, in New York City, its prototype, the Lotos Club, was started. Any member of the Savage or Lotos Club enjoys the freedom of either club for six months, if a pilgrim in either city.

In conclusion, as apropos of pilgrims, that mystical dramatic poem, The White Pilgrim, by HermanC. Merivale, is to be played at the Olympic Theatre next Monday for a special matinee performance. A. W.

Professional Doings.

—William Travers has joined the Zozo company.

—Bertha Fisch has returned to the cast of Adonis.

—M. Chizzola denies the report that he will manage Joseffy.

—Warren Ashley left the Zozo company on Saturday night.

—The Surprise Party returned to the city on Tuesday afternoon.

—Anna Boyle has left Downing's company. Business has been bad.

—Alice Barnett will appear in her original part in Polly at the Casino.

—Thirty pupils of the Lyceum School will appear in the opening play.

—Evangeline will be revived next season with new music and libretto.

—Sydney Armstrong has signed with the Lyceum Theatre management.

—Acland Von Boyle opens his season at Orange, N. J., on March 11.

—Fraulein Raberg, of the Nanon cast at the Thalia, has been seriously ill.

—A coasting craze in Albany has played havoc with the rinks of that city.

—The Stuart, Scanlan and Stern Opera company scheme has been abandoned.

—John W. Norton, of St. Louis, is at the St. James' Hotel for a few days.

—Raymond Holmes was given a benefit by Toronto friends on Tuesday night.

—Kate Claxton and her company have gone to New Orleans to play three weeks.

—The Odd Fellows of Newark have given up their project of erecting a theatre.

—J. S. Greensfelder has declined a Casino offer and signed with Lillian Russell.

—W. A. Thompson writes that the business of his opera company continues good.

—Benjamin Gregory, well known about the theatres, died in this city on Thursday.

—Lillian Russell designed the costumes and made the plates for the opera of Polly.

—Walter Bentley's company went to Philadelphia on Monday to begin rehearsals.

—Cyril Scott has received an offer from Earl Dawn to join his Private Tutor company.

—Emma Clarelle has joined Flora Moore's company to play May in A Bunch of Keys.

—Charles MacGeachy is devoting all his time to the interest of Morris' Kindergarden.

—P. H. O'Connor, treasurer of the Fifth Avenue Theatre, is prostrate with pneumonia.

—Wesley Sisson denies that Bébè Vining has received an offer to play soubrette parts in the Lyceum company. Miss Martinot has been engaged to do them.

—Ramsay Morris has, by request, submitted his four-act play to the Madison Square people.

—The name of the Academy of Music, Fort Wayne, Ind., has beeen changed to the Frolique.

—Next season Lizzie Evans will play week stands principally and do the New England circuit.

—Heinrich Conreid has taken the offices on Broadway formerly occupied by John A. McCaull.

—Maze Edwards is so silent regarding Stetson's affairs that he is dubbed the Sphinx by his intimates.

—Giralda, an adapted opera by Oscar Weil, will be put in rehearsal by the Boston Ideals next week.

—W. A. Mestayer will appear at the Fifth Avenue Theatre for eight weeks, beginning in November.

—Nelse Roberts will appear as Oscar in The Laurel Wreath, and will then go with Clayton's company.

—Harrigan and Hart will adopt their former prices when they go to the Fourteenth Street Theatre.

—The association of theatrical attaches have arranged to hold their annual ball at Tammany Hall on March 22.

—E. M. Roberts, who has been very ill for a long time, is quite recovered and will soon resume business.

—The snow blockade in the West has so far subsided that companies are filling dates with very few hitches.

—Lamb and Harkinson open their season at New Haven on March 9. Hattie Schell has joined the company.

—Barney McAuley has broken out again in spots. He has recently disgusted numerous audiences in Pennsylvania.

—In the Ranks is playing to low prices and the Thompson Opera company to popular prices this week in Detroit.

—John L. Stoddard's matinees at Daly's begin to day and will continue every Monday and Thursday during Lent.

—Frank C. Cooper, George Miln's acting manager, writes that his business has been very good considering the season.

—Lillian Hadley has been engaged for leading heavy business in the Lynwood company headed by Eben Plympton.

—John Hammond, by permission of Harrigan and Hart, has accepted a four weeks' engagement in Washington.

—William Stewart, formerly of the Casino, has gone to the Arch Street Opera House, Philadelphia, as Treasurer.

—Mr and Mrs. Robert Ferguson, George Lawrence and Grace Addison have joined Charles A. Gardner's company.

—The Damrosch German Opera company begins a week's engagement at the Cincinnati Grand Opera House on March 16.

—The Boston Museum company opens in Baltimore on March 2, playing The Guv'nor. George Wilson plays the title role.

—Solomon's opera, Pocahontas, which was but a moderate success in London, is under consideration by the Boston Ideals.

—J. R. Adams has signed with Barnum for the circus season. He will proceed to headquarters at Bridgeport for rehearsals.

—Owen Fawcett has booked time for his comedy company until July 25, and intends playing all Summer and next season.

—W. A. Whitecar will take a company to New Brunswick and Nova Scotia in the Summer. He is very popular in that region.

—Marc Klaw, who manages Effie Ellsler's Spring tour, backs the enterprise with his own means. He is not engaged by Frank Weston.

—May Alliston has been engaged to play the Duchess in Adonis for one year, making her first appearance in the part on Monday night.

—Alice Brown, of the Lotta company, is a graduate of Vassar College. The young lady is an earnest and painstaking student of her art.

—It is mooted that an association is being formed within the ranks of the profession with the object of suppressing Sunday performances.

—Mattie Danielle, H. L. Rattenbury, Tibbet Calvin, A. Escolona, George Schiller and Ada Carleton have signed with Lamb and Harkinson.

—Sully's Corner Grocery and Skipped by the Light of the Moon are running a race this week in Brooklyn, with the odds slightly in favor of the former.

—The large printing firms complain that the taste for showy and expensive printing and lithography is dying out. Simplicity and economy is now the rule.

—James O'Connor Roach informed a reporter yesterdry that he is completing one of his plays for a local manager. He will probably appear in it himself.

—David Belasco will take up his residence in the country this Summer, and devote his attention to the writing of plays. He is now engaged upon several adaptations.

—Manager Donnelly, of the Bijou Opera House, is interested in the management of Ingersoll. Donnelly and Kerker will have an attraction of their own in New York this Summer.

—Mrs. G. C. Howard, sister of the late George L. Fox, now playing in Uncle Tom's Cabin at the Third Avenue Theatre, was a member of the Boston Museum company in 1844.

—Through the cancelling of the Burr Oaks date at Providence, Manager Low was compelled to refund over $500 in advance sales. He also lost a large amount in advertising expenses.

—Joseph Seagrist, the veteran ticket speculator, was announced to deliver a lecture at Chickering Hall on Sunday night. Mr. Seagrist did not ascend the rostrum, as no audience attended.

—During the Summer the New Park Theatre will be devoted to comic opera, as Hyde and Behman have decided not to use it again as a museum. The Grau family are after it, but it is unlikely they will secure it.

—Manager Austin endeavored to engage Corinne and her Merriemakers for his Academy of Music. Corinne would have been put on at matinees only, and Mr. Gerry's mercy invoked. Miss Kimball was unable to cancel March dates, and the offer was declined with regrets. The Merriemakers are playing to packed houses in New Haven this week.

A Hoodlum Worsted.

Some two years ago, one Warren McDonald dangled his feet, clad in heavy boots, over the velvet-covered balcony at the Youngstown (O.) Opera House. The gallery gods shouted their desire to have them "sawed off," and indulged in other expressions of displeasure. The result was an uproar—almost a riot. The member of the clan McDonald was summarily ejected and jailed. At his trial before the Mayor the jury disagreed. Thereupon, to heal his wounded pride, he brought suit against the Opera House Company and W. W. McKeown, manager, for $10,000 for false imprisonment. The Company was cleared, but the jury gave a verdict for $200 against Mr. McKeown. The damage verdict was set aside.

On a new trial the defendant was *non est*, having had enough of a not very pleasant notoriety. Case dismissed, with costs on plaintiff. Law and order, after a two years' fight, had triumphed over a hoodlum, and Youngstown hath smoothed its ruffled front. In these two years Manager McKeown had steadily refused to compromise the case.

Barrett's New Theatre.

A local architect is busy completing plans for the new theatre Lawrence Barrett intends erecting in New York City. The tragedian's daughters have been informing their friends for some time that "papa" would soon have a theatre of his own in the Metropolis, and that he would produce many great plays, appearing in them himself. After considerable difficulty a MIRROR reporter learned that a site had been secured in the old Barlow property on the southeast corner of Madison Square, with a frontage on Twenty-third street. When Pike contemplated the erection of the Grand Opera House, he made an offer for the block, but it was declined. It is said that Mr. Barrett paid a large sum for the property. If so, and it be true that "backers" are not assisting him, before completed the new theatre will have eaten a large hole in his savings.

The front of the new house will be devoted to French flats. The building is expected to be ready for occupation before the Fall of 1886.

Amateur Notes.

On Thursday last the Gilbert gave a performance of Esmeralda in Brooklyn for the benefit of the Long Island Free Library.

C. H. Parsons will play the Major-General in The Pirates at the Academy of Music, on March 6, in aid of the Police Pension Fund.

The Lasalle and Basilian Societies gave a double bill at the Brooklyn Academy of Music last week for the benefit of the St. James schools. The Hilton Homestead and The Comrades were played to a large audience, who thoroughly enjoyed the performance.

Last night the Mistletoe gave Led Astray at the Academy of Music. The cast was a strong one. A reception in Nilsson Hall followed.

The new organization of the amalgamated amateur societies have elected the following officers: T. J. Burton, of the Greenwich, President; J. Gordon Emmons, of the Jersey City Club, Vice-President; L. S. Weyer, of the Garrick, Treasurer; J. R. Duffy, of the Hawthorne, Corresponding Secretary. A librarian will shortly be appointed. The first regular meeting will take place on Saturday, Feb. 28, at the rooms of the Greenwich.

Company I of the Twenty-second Regiment have arranged with the Greenwich Literary Society to produce Patience at the Lexington Avenue Opera House on March 12.

The Hawthorne held a reception on Monday evening at their rooms, 331 West Thirty-second street, to celebrate the fourth anniversary of their foundation.

On Tuesday the Mimosa held a reception at the University Club Theatre.

At the Madison Square Theatre at twelve o'clock midnight a number of prominent Hebrew society people met to hear the reading of a burlesque by Miss Morton, sister of Michael Morton, of the Private Secretary cast. It is a clever skit upon Belasco's May Blossom, and a performance of it by amateurs is being rehearsed under the direction of Robert Fraser, the pantomimist. Frank Howson is arranging the music. The first scene opens in Washington Market.

The Seventh Regiment Club gave a concert in the armory on Saturday evening to invited guests. Charles H. Hoyt conducted, W. C. Fargo presided at the piano and Theodore Babcock, Jr., at the organ. The affair was a success.

John J. Deery, Harold Cunningham, Clara B. Elliott and Roderick Kennedy will be in the cast of My Uncle's Will, to be produced at the Lexington Avenue Opera House by the Monroe Society on April 6.

Dan'l Druce will be performed by the Forrest in April.

On April 13 the Hawthorne will give their next performance. Sweethearts and Wives will probably be the bill. On April 24 they will give Esmeralda for the benefit of the French Orphan Asylum. The cast will be: Esmeralda, Maud Monroe; Lydia, Miss L. Tilton; Nora Desmond, Mary Gibson; Kate Desmond, Clara B. Elliott; Rogers, Edward Hendricks; Dave Hardy, John J. Deery; Esterbrook, W. J. Tilton; Jack Desmond, James S. Hastings; Marquis de Montessen, Harp Currier; George Drew, J. K. Duffy.

At the Turf Club, on Thursday evening, the Bulwer Literary and Dramatic Society will do the comedy, The Little Sentinel, and Cape Mail.

The Amateur Opera Association, of Brooklyn, gave The Bohemian Girl last night at the Apollo Rooms. Alice Mesarean appeared as Arline; Miss Edgeworth Starritt as the Queen; Charles H. Clarke as Thaddeus; C. H. Parsons as Devilshoof; John J. Hill as the Count, and Octave Whittiker as Florestan. A. S. Caswell trained the choruses and staged the opera.

My Uncle's Will, by W. S. Gilbert, will be done at the Lexington Avenue Opera House on Easter Monday by the Monroe. It will be the first entertainment of this newly formed association.

The Twenty-second Regiment will hold their reception at the Lexington Avenue Opera House on Thursday, March 12. Patience will be given by the Greenwich Society, and the reception will follow. All military guests will appear in uniform. Tickets are obtainable at the Greenwich or at the Armory on Fourteenth street.

Colonel Sinn has become the favorite with all Brooklyn amateurs because of his action in the discussion which Manager McConnell raised as to the performances of amateur societies.

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